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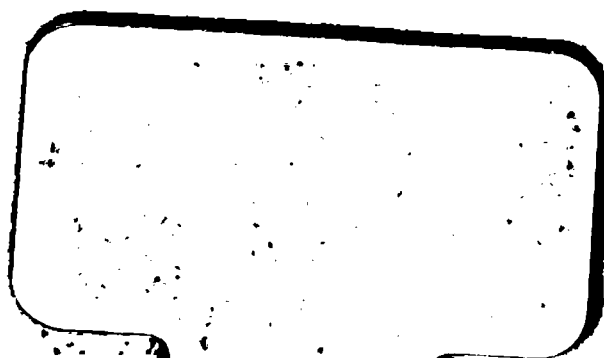
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# SOPHOCLES

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FOR THE USE OF SCHOOLS

EDITED

*WITH INTRODUCTIONS AND ENGLISH NOTES*

BY

LEWIS CAMPBELL, M.A., LL.D.

*Professor of Greek in the University of St. Andrews*

AND

EVELYN ABBOTT, M.A.

*Fellow and Tutor of Balliol College, Oxford*

AJAX

Oxford

AT THE CLARENDON PRESS

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## ADVERTISEMENT.

THE publication of this edition of Sophocles in single plays has been interrupted by an illness. In resuming it, a few more prefatory words may be permitted.

In interpreting Sophocles as far as we could from himself, and with the help of the contemporary and earlier Greek literature, we have not neglected the study of commentators, who, besides accumulating parallel passages, have exhausted almost all possible interpretations, and have displayed great ingenuity in textual emendation. While acknowledging, as every student of Greek must do, our deep obligation to their labours, we cannot undertake to refer each interpretation to the person who first thought of it, whether he be a nameless scholiast, or a well-known scholar of this century. Our work in this respect has been mainly one of selection, and we have often had to ask ourselves, which of various meanings, familiar from our schooldays or recently suggested, is most likely to be the meaning of Sophocles in this play? But every interpreter, when he is closely acquainted with his author, will obtain most light from the immediate study of the text.

The most recent editions of the *Ajax* in this country have been those of Jebb and Blaydes. The former of these is too well known to need remark. But it is due to Mr. Blaydes, and the more so as our critical method is widely different from his, to say that the student who is not repelled by



some irrelevancies, and by conjectures of very unequal merit, will find in his notes many wise and sober judgments, as might be expected from one who has laboured so long and faithfully as an editor of Sophocles.

In adhering to our 'conservative' text, we do not mean to say that Sophocles is entirely free from corruption, although we think him to be far more so than it has recently been the fashion to assume. But there is no Greek author (hardly excepting Aeschylus) to whom the application of conjectural emendation is more hazardous. Even if we knew more facts than ever can be known about the Greek of the transition period, the best scholar would seldom be able to tell with precision what word the subtle inventive art of Sophocles *must* have chosen to complete a context that now seems to us imperfect. Some apparent defects disappear on further study: others come more into prominence, and here, if anywhere, conjecture may be busy. But beyond the rejection of a few obvious interpolations, and the restoration of a sentence here and there by the addition or change of a letter or two, little has hitherto been effected in the conjectural emendation of Sophocles. And in many instances the want of confidence in the MS. text, which is induced by the *cacoethes* of conjecture, has blinded acute and subtle intellects to the true meaning.

Amongst the more recent German editions, those of G. Wolff and Seyffert deserve especial notice. But these editors, although they have made many ingenious suggestions, have not superseded the work of Hermann, Lobeck, Schneidewin and Dindorf. Of earlier editions by English scholars that of Linwood with Latin notes is one of the most useful.

L. C.

**ΑΙΑΣ.**

**Β**

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ

ΝΑΥΤΩΝ.

ΤΕΚΜΗΣΣΑ.

ΑΓΓΕΛΟΣ.

ΤΕΥΚΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΑΓΑΜΕΜΝΩΝ.

## ΚΩΦΑ ΠΡΟΣΩΠΑ.

ΕΥΡΥΣΑΚΗΣ. ΠΑΙΔΑΓΩΓΟΣ. ΣΤΡΑΤΟΚΗΡΥΞ.

## ΑΘΗΝΑ.

Ἄεϊ μέν, ὦ παῖ Λαρτίου, δέδορκά σε  
πείράν τιν' ἐχθρῶν ἀρπάσαι θηρώμενον  
καὶ νῦν ἐπὶ σκηναῖς σε ναυτικάῖς ὁρῶ  
Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,  
πάλαι κυνηγετοῦντα καὶ μετρούμενον  
ἵχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδῃς  
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. εὖ δέ σ' ἐκφέρει  
κυνὸς Λακαίνης ὥς τις εὖρινος βάσις.  
ἔνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κάρα  
στάζων ἰδρῶτι καὶ χέρας ξιφοκτόνους.  
καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης  
ἔτ' ἔργον ἐστίν, ἐννέπειν δ' ὅτου χάριν  
σπουδὴν ἔθου τήνδ', ὥς παρ' εἰδυίας μάθῃς.

5

10

## ΟΔΥΣΣΕΥΣ.

ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν,  
ὥς εὐμαθὲς σου, κἂν ἄποπτος ᾦς ὅμως,  
φώνημ' ἀκούω καὶ ξυναρπάζω φρενὶ  
χαλκοστόμου κώδωνος ὥς Τυρσηνικῆς.  
καὶ νῦν ἐπέγνωνς εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ  
βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.  
κείνον γάρ, οὐδέν' ἄλλον, ἱχνεύω πάλαι.  
φυκτὸς γὰρ ἡμᾶς τῆσδε πρᾶγος ἄσκοπον  
ἔχει περάνας, εἵπερ εἵργασται τάδε·  
ἴσμεν γὰρ οὐδέν' τρανές, ἀλλ' ἀλώμεθα·  
κἀγὼ 'θελοντῆς τῷδ' ὑπεζύγην πόνῳ.  
ἐφθαρμένας γὰρ ἄρτίως εὕρισκομεν  
λείας ἀπάσας καὶ κατηναρισμένας

15

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- ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.  
 τήνδ' οὖν ἐκείνῃ πᾶς τις αἰτίαν νέμει.  
 καὶ μοί τις ὀπτῆρ αὐτὸν εἰσιδὼν μόνον  
 πηδῶντα πεδία σὺν νεορράντῃ ξίφει 30  
 φράζει τε κἀδήλωσεν· εὐθέως δ' ἐγὼ  
 κατ' ἵχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι,  
 τὰ δ' ἐκπέπληγμαι, κοῦκ ἔχω μαθεῖν ὅπου.  
 καιρὸν δ' ἐφήκεις· πάντα γὰρ τά τ' οὖν πάρος  
 τά τ' εἰσέπειτα σῇ κυβερνῶμαι χερὶ. 35
- ΑΘ. ἔγνων, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην  
 τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγία.
- ΟΔ. ἦ καί, φίλῃ δέσποινα, πρὸς καιρὸν πονῶ ;
- ΑΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τᾶργα ταῦτά σοι.
- ΟΔ. καὶ πρὸς τί δυσλόγιστον ᾧδ' ἦξεν χέρα ; 40
- ΑΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὅπλων.
- ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν ;
- ΑΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.
- ΟΔ. ἦ καὶ τὸ βούλευμ' ὥς ἐπ' Ἀργείοις τόδ' ἦν ;
- ΑΘ. κἂν ἐξέπραξατ', εἰ κατημέλησ' ἐγώ. 45
- ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει ;
- ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὀρμᾶται μόνος.
- ΟΔ. ἦ καὶ παρέστη καπὶ τέρμ' ἀφίκετο ;
- ΑΘ. καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.
- ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου ; 50
- ΑΘ. ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι  
 γνώμας βαλοῦσα, τῆς ἀνηκέστου χαρᾶς,  
 καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε  
 λείας ἄδαστα βουκόλων φρουρήματα·  
 ἔνθ' εἰσπесῶν ἔκειρε πολύκερων φόνον 55  
 κύκλῳ ῥαχίζων· κἀδόκει μὲν ἔσθ' ὅτε  
 δισσοὺς Ἀτρεΐδας αὐτόχειρ κτείνειν ἔχων,  
 ὅτ' ἄλλοτ' ἄλλον ἐμπίτνων στρατηλατῶν.  
 ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις  
 ὄτρυνον, εἰσέβαλλον εἰς ἔρκη κακά. 60

κἄπειτ', ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,  
 τοὺς ζῶντας αὖ δεσμοῖσι συνδήσας βοῶν  
 ποιμένας τε πάσας εἰς δόμους κομίζεται,  
 ὥς ἄνδρας, οὐχ ὥς εὐκερων ἄγραν ἔχων.  
 καὶ νῦν κατ' οἴκους συνδέτους αἰκίζεται.  
 δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον,  
 ὥς πᾶσιν Ἀργείοισιν εἰσιδὼν θροῆς.  
 θαρσῶν δὲ μίμνε μηδὲ συμφορὰν δέχου  
 τὸν ἄνδρ'. ἐγὼ γὰρ ὁμμάτων ἀποστρόφους  
 αὐγὰς ἀπείρξω σὴν πρόσοψιν εἰσιδεῖν.  
 οὔτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας  
 δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ·  
 Αἴαντα φωνῶ· στείχε δωμάτων πάρος.

65

70

- ΟΔ. τί δρᾷς, Ἀθάνα; μηδαμῶς ἔξω κάλει.  
 ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς;  
 ΟΔ. μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκείτω μένων.  
 ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνὴρ ὄδ' ἦν;  
 ΟΔ. ἐχθρός γε τῷδε τάνδρ' καὶ τανῦν ἔτι.  
 ΑΘ. οὐκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾷν;  
 ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.  
 ΑΘ. μεμνηνὸτ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;  
 ΟΔ. φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνῳ.  
 ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντ' ἴδῃ πέλας.  
 ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς ὄρᾳ;  
 ΑΘ. ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.  
 ΟΔ. γένοιτο μέντ' ἂν πᾶν θεοῦ τεχνωμένου.  
 ΑΘ. σίγα νυν ἐστὼς καὶ μέν' ὥς κυρεῖς ἔχων.  
 ΟΔ. μένοιμ' ἂν ἤθελον δ' ἂν ἐκτὸς ὧν τυχεῖν.  
 ΑΘ. ὦ οὔτος, Αἴας, δεύτερόν σε προσκαλῶ.  
 τί βαιὸν οὕτως ἐντρέπει τῆς συμμάχου;

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## ΑΙΑΣ.

ὦ χαῖρ' Ἀθάνα, χαῖρε Διογενὲς τέκνον,  
 ὥς εὖ παρέστης· καί σε παγχρύσοις ἐγὼ  
 στέψω λυφύροις τῇσδε τῆς ἄγρας χάριν.

- ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκείνῳ μοι φράσον,  
ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῷ ; 95
- ΑΙ. κόμπος πάρεστι κούκ ἀπαρνούμαι τὸ μή.
- ΑΘ. ἦ καὶ πρὸς Ἀτρείδαισιν ἥχμασας χέρα ;
- ΑΙ. ὥστ' οὐποτ' Αἴανθ' οἷδ' ἀτιμάσουσ' ἔτι.
- ΑΘ. τεθνᾶσιν ἄνδρες, ὥς τὸ σὸν ξυνῆκ' ἐγώ.
- ΑΙ. θανόντες ἤδη τᾶμ' ἀφαιρείσθων ὄπλα. 100
- ΑΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,  
ποῦ σοι τύχης ἔστηκεν ; ἦ πέφευγέ σε ;
- ΑΙ. ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου ;
- ΑΘ. ἔγωγ'· Ὀδυσσέα τὸν σὸν ἐνστάτην λέγω.
- ΑΙ. ἦδιστος, ὦ δέσποινα, δεσμώτης ἔσω 105  
θακεῖ· θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω.
- ΑΘ. πρὶν ἂν τί δράσης ἢ τί κερδάνης πλέον ;
- ΑΙ. πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου στέγης
- ΑΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν ;
- ΑΙ. μᾶστιγι πρῶτον νῶτα φοιनिχθεῖς θάνη. 110
- ΑΘ. μὴ δῆτα τὸν δύστηνον ὧδέ γ' αἰκίσῃ.
- ΑΙ. χαίρειν, Ἀθάνα, τᾶλλ' ἐγώ σ' ἐφίεμαι·  
κεῖνος δὲ τίσει τήνδε κούκ ἄλλην δίκην.
- ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἦδε σοι τὸ δρᾶν,  
χρῶ χειρί, φείδου μηδὲν ὦνπερ ἐννοεῖς. 115
- ΑΙ. χωρῶ πρὸς ἔργον· τοῦτό σοι δ' ἐφίεμαι,  
τοιάνδ' αἰεί μοι σύμμαχον παρεστάναι.
- ΑΘ. ὀρᾷς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὄση ;  
τούτου τίς ἂν σοι τάνδρὸς ἢ προνούστερος,  
ἢ δρᾶν ἀμείνων εὐρέθῃ τὰ καίρια ; 120
- ΟΔ. ἐγὼ μὲν οὐδέν' οἷδ'· ἐποικτεῖρω δέ νιν  
δύστηνον ἔμπης, καίπερ ὄντα δυσμενῇ,  
ὀθούνεκ' ἄτῃ συγκατέζευκται κακῇ,  
οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμόν σκοπῶν.  
ὀρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν 125  
εἶδωλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.
- ΑΘ. τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον

μηδέν ποτ' εἶπης αὐτὸς εἰς θεοὺς ἔπος,  
 μηδ' ὄγκον ἄρῃ μηδέν, εἴ τινος πλέον  
 ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει.  
 ὥς ἡμέρα κλίνει τε κἀνάγει πάλιν  
 ἅπαντα τὰνθρώπεια· τοὺς δὲ σώφρονας  
 θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακοὺς.

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## ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου  
 Σαλαμῖνος ἔχων βάθρον ἀγκιάλου,  
 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω·  
 σὲ δ' ὅταν πληγὴ Διὸς ἢ ζαμενῆς  
 λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ,  
 μέγαν ὄγκον ἔχω καὶ πεφόβημαι  
 πτηνῆς ὥς ὄμμα πελείας.

135

ὥς καὶ τῆς νῦν φθιμένης νυκτὸς  
 μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς  
 ἐπὶ δυσκλείᾳ, σὲ τὸν ἵππομανῇ  
 λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν  
 βοτὰ καὶ λείαν,

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145

ἤπερ δορίληπτος ἔτ' ἦν λοιπῇ,  
 κτείνοντ' αἰθωνι σιδήρῳ.  
 τοιούσδε λόγους ψιθύρους πλάσσω  
 εἰς ὧτα φέρει πᾶσιν Ὀδυσσεύς,  
 καὶ σφόδρα πείθει. περὶ γὰρ σοῦ νῦν  
 εὐπειστα λέγει, καὶ πᾶς ὁ κλύων  
 τοῦ λέξαντος χαίρει μᾶλλον  
 τοῖς σοῖς ἄχεσιν καθυβρίζων.

150

τῶν γὰρ μεγάλων ψυχῶν ἱεῖς  
 οὐκ ἂν ἀμάρτοι· κατὰ δ' ἂν τις ἐμοῦ  
 τοιαῦτα λέγων οὐκ ἂν πείθοι.

155

πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει.  
 καῖτοι σμικροὶ μεγάλων χωρὶς  
 σφαλερὸν πύργου ῥῦμα πέλονται·  
 μετὰ γὰρ μεγάλων βαιὸς ἀριστ' ἂν

160



- καὶ μέγας ὀρβοῖθ' ὑπὸ μικροτέρων.  
 ἀλλ' οὐ δυνατὸν τοὺς ἀνοήτους  
 τούτων γνώμας προδιδάσκειν.  
 ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ,  
 χῆμεῖς οὐδὲν σθένομεν πρὸς ταῦτ' 165  
 ἀπαλέξασθαι σοῦ χωρίς, ἄναξ.  
 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,  
 παταγοῦσιν ἅτε πτηνῶν ἀγέλαι·  
 μέγαν αἰγυπιὸν δ' ὑποδείσαντες  
 τάχ' ἄν, ἐξαίφνης εἰ σὺ φανείης, 170  
 σιγῇ πτήξειαν ἄφωνοι.
- στρ. Ἦ ρά σε Ταυροπόλα Διὸς Ἄρτεμις, —  
 ὦ μεγάλα φάτις, ὦ  
 μᾶτερ αἰσχύνας ἐμᾶς, —  
 ὥρμασε πανδάμους ἐπὶ βούς ἀγελαίας ; 175  
 ἦ πού τινος νίκας ἀκάρπωτον χάριν,  
 ἦ ῥα κλυτῶν ἐνάρων ψευσθεῖς, ἀδώροις εἴτ' ἐλαφαβολίαις·  
 ἦ χαλκοθώραξ \* αὖ τιν' Ἐνυάλιος  
 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις 180  
 μαχαναῖς ἐτίσατο λώβαν ;
- ἀντ. Οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά,  
 παῖ Τελαμῶνος, ἔβας . 183  
 τόσσον ἐν ποίμναις πίτνων· 185  
 ἦκοι γὰρ ἂν θεία νόσος· ἀλλ' ἀπερύκοι  
 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.  
 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους οἱ μεγάλοι βασιλῆς,  
 ἦ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς, 190  
 μὴ μή μ', ἄναξ, ἔθ' ὧδ' ἐφάλοισ κλισίαις  
 ὄμμ' ἔχων κακὰν φάτιν ἄρη. 193
- ἐπ. Ἄλλ' ἄνα ἐξ ἐδράνων, ὅπου μακραίωνι  
 στηρίζει ποτὲ τᾷδ' ἀγωνίῳ σχολᾷ 195  
 ἄταν οὐρανίαν φλέγων.  
 ἐχθρῶν δ' ὕβρις ἀταρβήτως  
 ὀρμᾶτ' ἐν εὐανέμοις βάσσαις,

πάντων καχαζόντων  
 γλώσσαις βαρυάλγητα·  
 ἔμοι δ' ἄχος ἔστακεν.

199

200

## ΤΕΚΜΗΣΣΑ.

ναὸς ἄρωγοὶ τῆς Αἴαντος,  
 γενεᾶς χθονίων ἀπ' Ἑρεχθιδᾶν,  
 ἔχομεν στοναχὰς οἱ κηδόμενοι  
 τοῦ Τελαμῶνος τηλόθεν οἴκου.  
 νῦν γὰρ ὁ δεινὸς μέγας ὠμοκρατῆς  
 Αἴας θολερῶ  
 κείται χειμῶνι νοσήσας.

205

ΧΟ. τί δ' ἐνήλλακται τῆς ἀμερίας  
 νύξ ἦδε βάρος;

παῖ τοῦ Φρυγίου Τελεύταντος,  
 λέγ', ἐπεὶ σε λέχος δουριάλωτον  
 στέρξας ἀνέχει θούριος Αἴας·  
 ὥστ' οὐκ ἂν αἰδρὶς ὑπείποις.

210

ΤΕ. πῶς δῆτα λέγω λόγον ἄρρητον;  
 θανάτῳ γὰρ ἴσον πάθος ἐκπεύσει·  
 μανία γὰρ ἀλούς ἡμῖν ὁ κλεινὸς  
 νύκτερος Αἴας ἀπελωβήθη.  
 τοιαῦτ' ἂν ἴδοις σκηνῆς ἔνδον  
 χειροδάϊκτα σφάγι' αἰμοβαφῇ,  
 κείνου χρηστήρια τάνδρός.

215

220

ΧΟ. στρ. Οἷαν ἐδήλωσας ἀνδρὸς αἵθονος  
 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν,  
 τῶν μεγάλων Δαναῶν ὑπο κληζομέναν,  
 τὰν ὁ μέγας μῦθος ἀέξει.

225

οἶμοι, φοβούμαι τὸ προσέρπον. περίφαντος ἀνὴρ  
 θανεῖται, παραπλήκτῳ χερὶ συγκατακτὰς  
 κελαινοῖς ξίφεσιν βοτὰ καὶ βοτῆρας ἵππονώμας.

230

ΤΕ. ὦμοι· κεῖθεν κεῖθεν ἄρ' ἡμῖν

233

δεσμῶτιν ἄγων ἦλυθε ποιῖναν·  
 ὦν τὴν μὲν ἔσω σφάζ' ἐπὶ γαίας,

235

- τὰ δὲ πλευροκοπῶν δίχ' ἀνερρήγνυ.  
 δύο δ' ἀργίποδας κριούς ἀνελών  
 τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκραν  
 ῥίπτεϊ θερίσας,  
 τὸν δ' ὀρθὸν ἄνω κίονι δῆσας 240  
 μέγαν ἵπποδέτην ῥυτῆρα λαβών  
 παίει λιγυρᾷ μάστιγι διπλῇ,  
 κακὰ δεινάζων ῥήμαθ', ἃ δαίμων  
 κοῦδεις ἀνδρῶν ἐδίδαξεν. 244
- ΧΟ. ἀντ. ὦρα τιν' ἤδη κára καλύμμασι  
 κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι,  
 ἥ θοὸν εἰρεσίας ζυγὸν ἐζόμενον  
 ποιντοπόρῳ ναῖ μεθεῖναι. 250  
 τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεΐδαι  
 καθ' ἡμῶν· πεφόβημαι λιθόλευστον Ἄρη  
 ξυναλγεῖν μετὰ τοῦδε τυπεῖς, τὸν αἰσ' ἀπλατος ἴσχει. 255
- ΤΕ. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπᾶς 257  
 ἄξας ὀξὺς νότος ὥς λήγει,  
 καὶ νῦν φρόνιμος νέον ἄλγος ἔχει.  
 τὸ γὰρ ἐσλεύσσειν οἰκεῖα πάθη, 260  
 μηδενὸς ἄλλου παραπράξαντος,  
 μεγάλας ὀδύνας ὑποτείνει.
- ΧΟ. ἀλλ' εἰ πέπαυται, κάρτ' ἂν εὐτυχεῖν δοκῶ  
 φρούδου γὰρ ἤδη τοῦ κακοῦ μείων λόγος.
- ΤΕ. πότερα δ' ἂν, εἰ νέμοι τις αἵρεσιν, λάβοις 265  
 φίλους ἀνιῶν αὐτὸς ἡδονὰς ἔχειν,  
 ἥ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών;
- ΧΟ. τό τοι διπλάζον, ὦ γύναι, μείζον κακόν.
- ΤΕ. ἡμεῖς ἄρ' οὐ νοσοῦντες ἀτώμεσθα νῦν.
- ΧΟ. πῶς τοῦτ' ἔλεξας; οὐ κάτοιδ' ὅπως λέγεις. 270
- ΤΕ. ἀνὴρ ἐκεῖνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,  
 αὐτὸς μὲν ἦδεθ' οἷσιν εἶχετ' ἐν κακοῖς,  
 ἡμᾶς δὲ τοὺς φρονοῦντας ἡνία ξυνών  
 νῦν δ' ὥς ἔληξε κἀνέπνευσε τῆς νόσου,

- κείνός τε λύπη πᾶς ἐλήλαται κακῇ 275  
 ἡμεῖς θ' ὁμοίως οὐδέν ἡσσον ἢ πάρος.  
 ἄρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά ;  
 ΧΟ. ξύμφημι δὴ σοι καὶ δέδοικα μὴ 'κ θεοῦ  
 πληγὴ τις ἦκη. πῶς γάρ, εἰ πεπαυμένος 280  
 μηδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται ;  
 ΤΕ. ὥς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.  
 ΧΟ. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο ;  
 δῆλωσον ἡμῖν τοῖς ξυναλγοῦσιν τύχας.  
 ΤΕ. ἅπαν μαθήσει τοῦργον, ὥς κοινωνὸς ὢν.  
 κείνος γὰρ ἄκρας νυκτός, ἡνίχ' ἔσπεροι 285  
 λαμπτήρες οὐκέτ' ἦθον, ἄμφηκες λαβῶν  
 ἐμαίετ' ἔγχος ἐξόδους ἔρπειν κενάς.  
 καγὼ 'πιπλήσσω καὶ λέγω, τί χρῆμα δρᾶς,  
 Αἴας ; τί τήνδ' ἄκλητος οὐθ' ὑπ' ἀγγέλων  
 κληθεὶς ἀφορμᾶς πείραν οὔτε του κλύων 290  
 σάλπιγγος ; ἀλλὰ νῦν γε πᾶς εὐδαι στρατός.  
 ὁ δ' εἶπε πρὸς με βαί', αἰὲ δ' ὑμνούμενα  
 γύναι, γυναιξὶ κόσμον ἢ σιγὴ φέρει.  
 καγὼ μαθοῦσ' ἔληξ', ὁ δ' ἐσσύθη μόνος.  
 καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας 295  
 ἔσω δ' ἐσῆλθε συνδέτους ἄγων ὁμοῦ  
 ταύρους, κύνας βοτῆρας, εὐκερών τ' ἄγραν. .  
 καὶ τοὺς μὲν ἡνέχιζε, τοὺς δ' ἄνω τρέπων  
 ἔσφαζε κάρραχιζε, τοὺς δὲ δεσμίους  
 ἠκίζεθ' ὥστε φῶτας ἐν ποίμναις πίτνων. 300  
 τέλος δ' ὑπάξας διὰ θυρῶν σκιᾷ τινὶ  
 λόγους ἀνέσπα, τοὺς μὲν Ἀτρεϊδῶν κάτα,  
 τοὺς δ' ἀμφ' Ὀδυσσεῖ, συντιθεὶς γέλων πολύν,  
 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσασαί ἴων  
 κᾶπειτ' ἐπάξας αὐθις ἐς δόμους πάλιν 305  
 ἔμφρων μόλις πως ξὺν χρόνῳ καθίσταται,  
 καὶ πλήρες ἄτης ὥς διοπτρεύει στέγος,  
 παίσας κάρα θώῃξεν ἐν δ' ἐρειπίοις

- νεκρῶν ἐρειφθεῖς ἔζετ' ἀρνείου φόνου,  
 κόμην ἀπρίξ ὄνυξι συλλαβὼν χερί. 310  
 καὶ τὸν μὲν ἦστο πλείστον ἄφθογγος χρόνον·  
 ἔπειτ' ἐμοὶ τὰ δειν' ἐπηπείλησ' ἔπη,  
 εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος,  
 κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτέ.  
 κἀγώ, φίλοι, δείσασα, τοῦξειργασμένον 315  
 ἔλεξα πᾶν ὅσονπερ ἐξηπιστάμην.  
 ὁ δ' εὐθύς ἐξώμωξεν οἰμωγὰς λυγράς,  
 ὡς οὐποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.  
 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους  
 τοιούσδ' αἰεί ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν· 320  
 ἀλλ' ἀψόφητος ὀξέων κωκυμάτων  
 ὑπεστέναζε ταῦρος ὡς βρυχώμενος.  
 νῦν δ' ἐν τοιῷδε κείμενος κακῇ τύχῃ  
 ἄσιτος ἀνὴρ, ἄποτος, ἐν μέσοις βοτοῖς  
 σιδηροκμήσιν ἥσυχος θακεῖ πεσών. 325  
 καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν.  
 τοιαῦτα γὰρ πῶς καὶ λέγει κῶδύρεται.  
 ἀλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην,  
 ἀρήξατ' εἰσελθόντες, εἰ δύνασθέ τι.  
 φίλων γὰρ οἱ τοιοῖδε νικῶνται λόγοις. 330
- ΧΟ. Τέκμησσα δεινὰ παῖ Τελεύταντος λέγεις  
 ἡμῖν τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
- ΑΙ. ἰὼ μοί μοι.
- ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ἢ οὐκ ἠκούσατε  
 Αἴαντος οἷαν τήνδε θωύσσει βοήν; 335
- ΑΙ. ἰὼ μοί μοι.
- ΧΟ. ἀνὴρ ἔοικεν ἢ νοσεῖν, ἢ τοῖς πάλαι  
 νοσήμασι ξυνοῦσι λυπεῖσθαι παρών.
- ΑΙ. ἰὼ παῖ παῖ.
- ΤΕ. ὦ μοι τάλαιν'· Εὐρύσακες, ἀμφὶ σοὶ βοᾷ.  
 τί ποτε μενοινᾷ; ποῦ ποτ' εἶ; τάλαιν' ἐγώ. 340
- ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἢ τὸν εἰσαεῖ

- λεηλατήσῃ χρόνον; ἐγὼ δ' ἀπόλλυμαι.
- ΧΟ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε.  
τάχ' ἂν τιν' αἰδῶ κάπ' ἐμοὶ βλέψας λάβοι. 345
- ΤΕ. ἰδού, διοίγω· προσβλέπειν δ' ἔξεστί σοι  
τὰ τοῦδε πράγη, καὐτὸς ὥς ἔχων κυρεῖ.
- ΑΙ. στρ.α'. Ἴὼ  
φίλοι ναυβάται, μόνοι ἐμῶν φίλων,  
μόνοι ἔτ' ἐμμένοντες ὀρθῶ νόμῳ, 350  
ἴδεσθέ μ' οἶον ἄρτι κῦμα φοινίας ὑπὸ ζάλης  
ἀμφίδρομον κυκλείται.
- ΧΟ. οἴμ' ὥς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.  
δηλοῖ δὲ τοῦργον ὥς ἀφροντίστως ἔχει. 355
- ΑΙ. ἀντ.α'. Ἴὼ  
γένος ναΐας ἀρωγὸν τέχνας,  
ἄλιον ὃς ἐπέβας ἐλίσσων πλάταν,  
σέ τοι σέ τοι μόνον δέδορκα ποιμένων ἐπαρκέσοντ'· 360  
ἀλλά με συνδαΐξον.
- ΧΟ. εὖφημα φώνει· μὴ κακὸν κακῶ διδοὺς  
ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει.
- ΑΙ. στρ.β'. Ὅρᾱς τὸν θρασύν, τὸν εὐκάρδιον,  
τὸν ἐν δαίτοις ἄτρεστον μάχαις, 365  
ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;  
ᾧμοι γέλωτος, οἶον ὑβρίσθην ἄρα.
- ΤΕ. μή, δέσποτ' Αἴας, λίσσομαί σ', αὔδα τάδε.
- ΑΙ. οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμεῖ πόδα;  
αἰαῖ αἰαῖ. 370
- ΧΟ. ὦ πρὸς θεῶν ὑπείκει καὶ φρόνησον εὖ.
- ΑΙ. ὦ δύσμορος, ὃς χερὶ μὲν  
μεθῆκα τοὺς ἀλάστορας,  
ἐν δ' ἐλίκεσσι βουσὶ καὶ κλυτοῖς πεσὼν αἰπολίοις 375  
ἐρεμνὸν αἶμ' ἔδευσα.
- ΧΟ. τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;  
οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν.
- ΑΙ. ἀντ.β'. Ἴὼ πάνθ' ὀρώων, ἀπάντων τ' αἰὲ

- κακῶν ὄργανον, τέκνον Λαρτίου, 380  
κακοπινέστατόν τ' ἄλημα στρατοῦ,  
ἥ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις.
- ΧΟ. ξύν \*τοι θεῶ πᾶς καὶ γελᾷ κῶδύρεται.
- ΑΙ. ἴδοιμι \*μήν νιν, καίπερ ᾧδ' ἀτώμενος.  
ἰὼ μοί μοι. 385
- ΧΟ. μηδὲν μέγ' εἶπης. οὐχ ὁρᾷς ἴν' εἰ κακοῦ ;
- ΑΙ. ὦ Ζεῦ, προγόνων προπάτωρ,  
πῶς ἂν τὸν αἰμυλώτατον,  
ἐχθρόν ἄλημα, τοὺς τε δισσάρχας ὀλέσσας βασιλῆς, 390  
τέλος θάνοιμι καὐτός ;
- ΤΕ. ὅταν κατεύχη ταῦθ', ὁμοῦ κάμοι θανεῖν  
εὖχου· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκότος ;
- ΑΙ. στρ.γ'. Ἰὼ  
σκότος, ἐμὸν φάος, 395  
ἔρεβος ᾧ φαεννότατον, ὡς ἐμοί,  
ἔλεσθ' ἔλεσθέ μ' οἰκήτορα,  
ἔλεσθέ μ'· οὔτε γὰρ θεῶν γένος  
οὐθ' ἀμερίων ἔτ' ἄξιος  
βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων. 400  
ἀλλά μ' ἅ Διὸς  
ἀλκίμα θεὸς  
\*οὐλίον αἰκίζει.  
ποῖ τις οὖν φύγη ;  
ποῖ μολῶν μενῶ ;  
εἰ τὰ μὲν φθίνει, 405  
†φίλοι τοῖς δ'  
†δόμου πέλας,  
μώραις δ' ἄγραις προσκείμεθα,  
πᾶς δὲ στρατὸς δίπαλτος ἄν με  
χειρὶ φονεύοι.
- ΤΕ. ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον 410  
φωνεῖν, ἃ πρόσθεν οὔτος οὐκ ἔτλη ποτ' ἔν.
- ΑΙ. ἀντ.γ'. Ἰὼ

πόροι ἀλίρροβοι  
 πάραλά τ' ἄντρα καὶ νέμος ἐπάκτιον,  
 πολὺν πολὺν με δαρὸν τε δὴ  
 κατείχετ' ἀμφὶ Τροίαν χρόνον  
 ἀλλ' οὐκέτι μ', οὐκέτ' ἀμπνοὰς  
 ἔχοντα· τοῦτό τις φρονῶν ἴστω.

415

ὦ Σκαμάνδριοι  
 γείτονες ῥοαί,  
 εὐφρονες Ἀργείοις,  
 οὐκέτ' ἄνδρα μὴ  
 τόνδ' ἴδῃτ', ἔπος  
 ἐξερέω μέγα,  
 οἷον οὗτινα

420

Τροία στρατοῦ  
 δέρχθη χθονὸς μολόντ' ἀπὸ  
 Ἑλλανίδος· τανῦν δ' ἄτιμος  
 ὧδε πρόκειμαι.

425

ΧΟ. οὔτοι σ' ἀπείργειν, οὔθ' ὅπως ἐῷ λέγειν  
 ἔχω, κακοῖς τοιοῖσδε συμπεπτωκότα.

ΑΙ. αἰαῖ· τίς ἄν ποτ' ᾤεθ' ὧδ' ἐπώνυμον  
 τοῦμόν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

430

νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ  
 καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·  
 ὅτου πατὴρ μὲν τῇσδ' ἀπ' Ἰδαίας χθονὸς  
 τὰ πρῶτα καλλιστεῖ ἄριστεύσας στρατοῦ  
 πρὸς οἶκον ἦλθε πᾶσαν εὐκλειαν φέρων·  
 ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον  
 Τροίας ἐπελθὼν οὐκ ἐλάσسونι σθένει,  
 οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς,  
 ἄτιμος Ἀργείοισιν ὧδ' ἀπόλλυμαι.

435

440

καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,  
 εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὧν πέρι  
 κρίνειν ἔμελλε κράτος ἀριστείας τινί,  
 οὐκ ἂν τις αὐτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.



νῦν δ' αὖτ' Ἀτρεΐδαι φωτὶ παντουργῶ φρένας . 445  
 ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.  
 κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι  
 γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἂν ποτε  
 δίκην κατ' ἄλλου φωτὸς ὧδ' ἐψήφισαν.  
 νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεὰ 450  
 ἦδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπευθύνοντ' ἐμὴν  
 ἔσφηλεν ἐμβαλοῦσα λυσσώδη νόσον,  
 ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτοῖς.  
 κεῖνοι δ' ἐπεγγελῶσιν ἐκπεφευγότες,  
 ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν 455  
 βλάπτοι, φύγοι τᾶν χῶ κακὸς τὸν κρείσσονα.  
 καὶ νῦν τί χρὴ δρᾶν ; ὅστις ἐμφανῶς θεοῖς  
 ἐχθαίρομαι, μισεῖ δέ μ' Ἑλλήνων στρατός,  
 ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε.  
 πότερα πρὸς οἴκους, ναυλόχους λιπὼν ἔδρας 460  
 μόνους τ' Ἀτρεΐδας, πέλαγος Αἰγαῖον περῶ ;  
 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανείς  
 Τελαμῶνι ; πῶς με τλήσεταιί ποτ' εἰσιδεῖν  
 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,  
 ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν ; 465  
 οὐκ ἔστι τοῦργον τλητόν. ἀλλὰ δῆτ' ἰὼν  
 πρὸς ἔρυμα Τρώων, ξυμπεσὼν μόνος μόνοις  
 καὶ δρῶν τι χρηστόν, εἴτα λοίσθιον θάνω ;  
 ἀλλ' ὧδέ γ' Ἀτρεΐδας ἂν εὐφράναιμί που.  
 οὐκ ἔστι ταῦτα. πείρά τις ζητητέα 470  
 τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρὶ  
 μή τοι φύσιν γ' ἄσπλαγχνος ἐκ κείνου γεγώς.  
 αἰσχροὺς γὰρ ἄνδρα τοῦ μακροῦ χρήζειν βίου,  
 κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.  
 τί γὰρ παρ' ἡμαρ ἡμέρα τέρπειν ἔχει 475  
 προσθεῖσα κἀναθείσα τοῦ γε κατθανεῖν ;  
 οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,  
 ὅστις κεναῖσιν ἐλπίσιν θερμαίνεται.

- ἀλλ' ἢ καλῶς ζῆν, ἢ καλῶς τεθνηκέναι  
 τὸν εὐγενῆ χρή· πάντ' ἀκήκοας λόγον. 480
- ΧΟ. οὐδεὶς ἐρεῖ ποθ' ὥς ὑπόβλητον λόγον,  
 Αἴας, ἔλεξας, ἀλλὰ τῆς σαντοῦ φρενός.  
 παῦσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις  
 γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.
- ΤΕ. ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης 485  
 οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.  
 ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρός,  
 εἶπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·  
 νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ὦδ' ἔδοξέ που  
 καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ 490  
 τὸ σὸν λέχος ξυνῆλθον, εὖ φρονῶ τὰ σά,  
 καί σ' ἀντιάζω πρὸς τ' ἐφεστίου Διὸς  
 εὐνῆς τε τῆς σῆς, ἣ συνηλλάχθης ἐμοί,  
 μή μ' ἀξιώσης βάξιν ἀλγεινὴν λαβεῖν  
 τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἐφείς τινί. 495  
 εἰ γὰρ θάνης σὺ καὶ τελευτήσας ἀφῆς,  
 ταύτῃ νόμιζε καμὲ τῇ τόθ' ἡμέρᾳ  
 βία ξυναρπασθεῖσαν Ἀργείων ὑπο  
 ξὺν παιδὶ τῷ σῷ δουλίαν ἔξειν τροφήν.  
 καὶ τις πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ 500  
 λόγοις ἰάπτων, ἴδετε τὴν ὀμευνέτιν  
 Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,  
 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει.  
 τοιαῦτ' ἐρεῖ τις· καμὲ μὲν δαίμων ἐλᾷ,  
 σοὶ δ' αἰσχροῖα τᾶπῃ ταῦτα καὶ τῷ σῷ γένει. 505  
 ἀλλ' αἰδεσθαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ  
 γήρᾳ προλείπων, αἰδεσθαι δὲ μητέρα  
 πολλῶν ἐτῶν κληροῦχον, ἣ σε πολλάκις  
 θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν·  
 οἴκτειρε δ', ὦναξ, παῖδα τὸν σόν, εἰ νέας 510  
 τροφῆς στερηθεῖς σοῦ διοίσεται μόνος  
 ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακόν

- κείνῳ τε κάμοι τοῦθ', ὅταν θάνῃς, νεμείς.  
 ἔμοι γὰρ οὐκέτ' ἐστὶν εἰς ὃ τι βλέπω  
 πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἥστωσας δορί,  
 καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε  
 καθεῖλεν Ἄιδου θανασίμους οἰκήτορας.  
 τίς δῆτ' ἔμοι γένοιτ' ἂν ἀντὶ σοῦ πατρίς;  
 τίς πλούτος; ἐν σοὶ πᾶς ἔγωγε σῶζομαι.  
 ἀλλ' ἴσχε κάμου μνήστιν. ἀνδρί τοι χρεὼν  
 μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι.  
 χάρις χάριν γάρ ἐστὶν ἡ τίκτους' αἰεὶ  
 ὅτου δ' ἀπορρεῖ μνήστις εὖ πεπονθότος,  
 οὐκ ἂν γένοιτ' ἔθ' οὗτος εὐγενὴς ἀνὴρ.
- ΧΟ. Αἴας, ἔχειν σ' ἂν οἶκτον ὥς καγὼ φρενὶ  
 θελοίμ' ἄν· αἰνοίῃς γὰρ ἂν τὰ τῆσδ' ἔπη.
- ΑΙ. καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἔμοῦ,  
 εἰάν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν.
- ΤΕ. ἀλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.
- ΑΙ. κόμιζε νῦν μοι παῖδα τὸν ἐμόν, ὥς ἴδω.
- ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.
- ΑΙ. ἐν τοῖσδε τοῖς κακοῖσιν, ἦ τί μοι λέγεις;
- ΤΕ. μὴ σοί γέ που δύστηνος ἀντήσας θάνοι.
- ΑΙ. πρέπον γέ τᾶν ἦν δαίμονος τοῦμοῦ τόδε.
- ΤΕ. ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέσαι.
- ΑΙ. ἐπήνεσ' ἔργον καὶ πρόνοιαν ἦν ἔθου.
- ΤΕ. τί δῆτ' ἂν ὥς ἐκ τῶνδ' ἂν ὠφελοίμί σε;
- ΑΙ. δός μοι προσειπεῖν αὐτὸν ἐμφανῇ τ' ἰδεῖν.
- ΤΕ. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.
- ΑΙ. τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν;
- ΤΕ. ὦ παῖ, πατήρ καλεῖ σε. δεῦρο προσπόλων  
 ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.
- ΑΙ. ἔρποντι φωνεῖς, ἢ λελειμμένῳ λόγων;
- ΤΕ. καὶ δὴ κομίζει προσπόλων ὃδ' ἐγγύθεν.
- ΑΙ. αἶρ' αὐτόν, αἶρε δεῦρο. ταρβήσει γὰρ οὐ  
 νεοσφαγῇ που τόνδε προσλεύσων φόνον,

εἶπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν.  
 ἀλλ' αὐτίκ' ὤμοις αὐτὸν ἐν νόμοις πατρὸς  
 δεῖ πωλοδαμνεῖν κάξομοιουῖσθαι φύσιν.  
 ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, 550  
 τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.  
 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,  
 ὁθύνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.  
 ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος,  
 [τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν·]  
 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. 555  
 ὅταν δ' ἴκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς  
 δείξεις ἐν ἐχθροῖς οἷος ἐξ οἴου ἵτράφης.  
 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν  
 ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.  
 οὔτοι σ' Ἀχαιῶν, οἶδα, μή τις ὑβρίση 560  
 στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.  
 τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι  
 λείψω τροφῆς ἄοκνον ἔμπα κεῖ τανῦν  
 τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.  
 ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς, 565  
 ὑμῖν τε κοινὴν τήνδ' ἐπισκῆπτω χάριν,  
 κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολήν, ὅπως  
 τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων  
 Τελαμῶνι δείξει μητρί τ', Ἐριβοία λέγω,  
 ὥς σφιν γένηται γηροβοσκὸς \*εἰσαεῖ· 570  
 καὶ τὰμὰ τεύχη μήτ' ἀγωνάρχαι τινὲς  
 θήσουσ' Ἀχαιοῖς μήθ' ὁ λυμεὼν ἐμός.  
 ἀλλ' αὐτό μοι σύ, παῖ, λαβὼν ἐπώνυμον,  
 Εὐρύσακες, ἴσχε διὰ πολυρράφου στρέφων 575  
 πόρπακος ἐπτάβοιον ἄρρηκτον σάκος·  
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.  
 ἀλλ' ὥς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,  
 καὶ δῶμα πάκτου, μηδ' ἐπισκῆνους γόους  
 δάκρυε. κάρτα τοι φιλοίκτιστον γυνή. 580

- πύκαζε θᾶσσον. οὐ πρὸς ἰατροῦ σοφοῦ  
 θρηνεῖν ἐπώδᾳς πρὸς τομῶντι πῆματι.
- ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν.  
 οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθηγμένη.
- ΤΕ. ὦ δέσποτ' Αἴας, τί ποτε δρασείεις φρενί ; 585
- ΑΙ. μὴ κρίνε, μὴ ἔεταξε· σωφρονεῖν καλόν.
- ΤΕ. οἷμ' ὥς ἀθυμῶ· καί σε πρὸς τοῦ σοῦ τέκνου  
 καὶ θεῶν ἰκνοῦμαι μὴ προδοὺς ἡμᾶς γένη.
- ΑΙ. ἄγαν γε λυπεῖς. οὐ κάτοισθ' ἐγὼ θεοῖς  
 ὥς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἔτι ; 590
- ΤΕ. εὖφημα φώνει.
- ΑΙ. τοῖς ἀκούουσιν λέγε.
- ΤΕ. σὺ δ' οὐχὶ πείσει ;
- ΑΙ. πόλλ' ἄγαν ἤδη θροεῖς.
- ΤΕ. ταρβῶ γάρ, ὦναξ.
- ΑΙ. οὐ ξυνέρξεθ' ὥς τάχος ;
- ΤΕ. πρὸς θεῶν, μαλάσσου.
- ΑΙ. μῶρά μοι δοκεῖς φρονεῖν,  
 εἰ τοῦμόν ἦθος ἄρτι παιδεύειν νοεῖς. 595
- ΧΟ. στρ.α'. ὦ κλεινὰ Σαλαμῖς, σὺ μέν που  
 ναίεις \*ἀλίπλακτος εὐδαίμων,  
 πᾶσιν περίφαντος αἰεί·  
 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος, 600  
 \*Ἰδᾶδι μίμνων λειμῶνι πόα \*τε μήλων,  
 ἀνήριθμος αἰὲν εὐνῶμαι  
 χρόνῳ τρυχόμενος, 605  
 κακὰν ἐλπίδ' ἔχων  
 ἔτι μέ ποτ' ἀνύσειν  
 τὸν ἀπότροπον αἰδήλον Ἄϊδαν.
- ἀντ.α'. Καί μοι δυσθεράπευτος Αἴας  
 ξύνεστιν ἔφεδρος, ὥμοι μοι, 610  
 θεία μανία ξύναυλος·  
 ὃν ἐξεπέμψω πρὶν δὴ ποτε θουρίῳ  
 κρατοῦντ' ἐν Ἄρει· νῦν δ' αὖ φρενὸς οἰοβώτας

- φίλοις μέγα πένθος εὔρηται. 615  
 τὰ πρὶν δ' ἔργα χεροῖν  
 μεγίστας ἀρετᾶς  
 ἀφιλα παρ' ἀφίλοις 620  
 ἔπεσ' ἔπесε μελέοις Ἀτρεΐδαις.
- στρ.β'. Ἡ που παλαιᾷ μὲν ἔντροφος ἀμέρα,  
 λευκῷ δὲ γήρα μάτηρ νιν ὅταν νοσοῦντα 625  
 φρενομόρως ἀκούσῃ,  
 αἴλινον αἴλινον,  
 οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς  
 ἦσει δύσμορος, ἀλλ' ὀξυτόνους μὲν φῶδας 630  
 θρηνήσει, χερόπληκτοι δ'  
 ἐν στέρνοισι πεσοῦνται  
 δοῦποι καὶ πολιάς ἄμυγμα χαίτας. 634
- ἀντ.β'. Κρέσσων γὰρ Ἴαιδα κεύθων ὁ νοσῶν μάταν,  
 ὃς ἐκ πατρώας ἦκων γενεᾶς ἄριστος  
 πολυπόνων Ἀχαιῶν,  
 οὐκέτι συντρόφοις 640  
 ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὀμιλεῖ.  
 ὦ τλάμων πάτερ, οἷαν σε μένει πυθέσθαι  
 παιδὸς δύσφορον ἄταν,  
 ἂν οὔπω τις ἔθρεψεν  
 αἰὼν Αἰακιδᾶν ἄτερθε τοῦδε. 645
- ΑΙ. ἅπανθ' ὁ μακρὸς κἀναρίθμητος χρόνος  
 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·  
 κοῦκ ἔστ' ἀελπτον οὐδέν, ἀλλ' ἀλίσκεται  
 χῶ δεινὸς ὄρκος καὶ περισκελεῖς φρένες.  
 κἀγὼ γάρ, ὃς τὰ δειν' ἐκαρτέρουν τότε 650  
 βαφῇ σίδηρος ὥς, ἐθελύνθην στόμα  
 πρὸς τῇσδε τῆς γυναικός· οἰκτεῖρω δέ νιν  
 χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.  
 ἀλλ' εἴμι πρὸς τε λουτρά καὶ παρακτίους  
 λειμῶνας, ὥς ἂν λύμαθ' ἀγνίσας ἐμὰ 655  
 μῆνιν βαρεῖαν ἐξαλεύσωμαι θεᾶς·

μολών τε χῶρον ἔνθ' ἂν ἀστιβῇ κίχῳ  
 κρύψω τόδ' ἔγχος τοῦμόν, ἔχθιστον βελῶν,  
 γαίας ὀρύξας ἔνθα μή τις ὄψεται  
 ἀλλ' αὐτὸ νύξ' Ἀιδης τε σωζόντων κάτω. 660  
 ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην  
 παρ' Ἑκτορος δῶρημα δυσμενεστάτου,  
 οὐπω τι κεδνὸν ἔσχον Ἀργείων πάρα.  
 ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία,  
 ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα. 665  
 τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς  
 εἵκειν, μαθησόμεσθα δ' Ἀτρείδας σέβειν.  
 ἄρχοντές εἰσιν, ὥσθ' ὑπείκτεον. τί μή ;  
 καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα  
 τιμαῖς ὑπείκει· τοῦτο μὲν νιφοστιβεῖς 670  
 χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·  
 ἐξίσταται δὲ νυκτὸς αἰανὴς κύκλος  
 τῇ λευκοπώλῳ φέγγος ἡμέρα φλέγειν·  
 δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε  
 στένοντα πόντον· ἐν δ' ὁ παγκρατὴς ὕπνος 675  
 λύει πεδῆσας, οὐδ' αἰὲ λαβῶν ἔχει.  
 ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν ;  
 ἐγὼ δ', ἐπίσταμαι γὰρ ἀρτίως ὅτι  
 ὃ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,  
 ὥς καὶ φιλήσων αὐθις, ἔς τε τὸν φίλον 680  
 τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,  
 ὥς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ  
 βροτῶν ἄπιστός ἐσθ' ἐταιρείας λιμήν.  
 ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ  
 εἴσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι, 685  
 εὖχου τελεῖσθαι τοῦμόν ὦν ἐρᾷ κέαρ.  
 ὑμεῖς θ', ἐταῖροι, ταῦτά τῇδέ μοι τάδε  
 τιμᾶτε, Τεύκρῳ τ', ἣν μόλῃ, σημήνατε  
 μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἄμα.  
 ἐγὼ γὰρ εἴμ' ἐκείσ' ὅποι πορευτέον 690

ὕμεις δ' ἂ φράζω δρᾶτε, καὶ τάχ' ἂν μ' ἴσως  
 πύθοισθε, κεί νῦν δυστυχῶ, σεσσωσμένον.

ΧΟ. στρ. Ἐφριξ' ἔρωτι, περιχαρὴς δ' ἀνεπτάμαν.

ἰὼ ἰὼ Πὰν Πάν,

ὦ Πὰν Πὰν ἀλίπλαγκτε Κυλλανίας χιονοκτύπου 695

πετραίας ἀπὸ δειράδος φάνηθ', ὦ

θεῶν χοροποί' ἄναξ, ὅπως μοι

Νύσια Κνώσσι' ὀρχήματ' αὐτοδαῇ ξυνὼν ἰάψης. 700

νῦν γὰρ ἐμοὶ μέλει χορεῦσαι.

Ἰκαρίων δ' ὑπὲρ πελαγέων μολὼν ἄναξ Ἀπόλλων

ὁ Δάλιος εὐγνωστος

ἐμοὶ ξυνείη διὰ παντὸς εὐφρων. 705

ἀντ. Ἐλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης.

ἰὼ ἰώ. νῦν αὖ,

νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος

θοᾶν ὠκυάλων νεῶν, ὅτ' Αἴας 710

λαθίπονος πάλιν, θεῶν δ' αὖ

πάνθ' ὅς μιν θέσμι' ἐξήνυσ' εὐνομία σέβων μεγίστα.

πάνθ' ὁ μέγας χρόνος μαραίνει·

κούδεν ἀναύδητον φατίσαιμ' ἂν, εὐτέ γ' ἐξ ἀέλπτων 715

Αἴας μετανεγνώσθη

θυμῶν Ἀτρείδαις μεγάλων τε νεικέων.

#### ΑΓΓΕΛΟΣ.

ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θέλω,

Τεῦκρος πάρεστιν ἄρτι Μυσιῶν ἀπὸ 720

κρημνῶν· μέσον δὲ προσμολὼν στρατήγιον

κυδάζεται τοῖς πᾶσιν Ἀργείοις ὁμοῦ.

στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ

μαθόντες ἀμφέστησαν, εἴτ' ὀνειδέσιν

ἤρασσον ἔνθεν κἄνθεν οὔτις ἔσθ' ὅς οὔ, 725

τὸν τοῦ μανέντος κἀπιβουλευτοῦ στρατοῦ

ξύναιμον ἀποκαλοῦντες, ὥς οὐκ ἀρκέσοι

τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.



- ὥστ' εἰς τοσοῦτον ἦλθον ὥστε καὶ χεροῖν  
 κολεῶν ἐρυστὰ διεπεραιώθη ξίφη. 730
- λήγει δ' ἔρις δραμοῦσα τοῦ προσωτάτω  
 ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.  
 ἀλλ' ἡμῖν Αἴας ποῦ 'στιν, ὡς φράσω τάδε ;  
 τοῖς κυρίοις γὰρ πάντα χρή δηλοῦν λόγον.
- ΧΟ. οὐκ ἔνδον, ἀλλὰ φροῦδος ἀρτίως, νέας 735  
 βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.
- ΑΓ. ἰοὺ ἰοῦ.  
 βραδεῖαν ἡμᾶς ἄρ' ὁ τήνδε τὴν ὁδὸν  
 πέμπων ἔπεμψεν, ἥ 'φάνην ἐγὼ βραδύς.
- ΧΟ. τί δ' ἐστὶ χρεῖας τῇσδ' ὑπεςπανισμένον ; 740
- ΑΓ. τὸν ἄνδρ' ἀπηγύδα Τεῦκρος ἔνδοθεν στέγης  
 μὴ 'ξω παρήκειν, πρὶν παρὼν αὐτὸς τύχη.
- ΧΟ. ἀλλ' οἴχεται τοι, πρὸς τὸ κέρδιστον τραπεῖς  
 γνώμης, θεοῖσιν ὡς καταλλαχθῇ χόλου.
- ΑΓ. ταῦτ' ἐστὶ τᾶπη μωρίας πολλῆς πλέα, 745  
 εἴπερ τι Κάλχας εὖ φρονῶν μαντεύεται.
- ΧΟ. ποῖον ; τί δ' εἰδὼς τοῦδε πράγματος πέρι ;
- ΑΓ. τοσοῦτον οἶδα καὶ παρὼν ἐτύγχανον.  
 ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου  
 Κάλχας μεταστὰς οἶος 'Ατρειδῶν δίχα, 750  
 εἰς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως  
 θεὸς εἶπε καπέσκηψε παντοία τέχνη  
 εἶρξαι κατ' ἡμᾶρ τοῦμφανὲς τὸ νῦν τόδε  
 Αἴανθ' ὑπὸ σκηναῖσι μὴδ' ἀφέντ' ἐᾶν,  
 εἰ ζῶντ' ἐκείνον εἰσιδεῖν θέλοι ποτέ. 755
- ἐλᾷ γὰρ αὐτὸν τῇδε θῆμέρα μόνη  
 δίας 'Αθάνας μῆνις, ὡς ἔφη λέγων.  
 τὰ γὰρ περισσὰ κἀνόνητα σώματα  
 πίπτειν βαρείαις πρὸς θεῶν δυσπραξίαις  
 ἔφασχ' ὁ μάντις, ὅστις ἀνθρώπου φύσιν 760  
 βλαστῶν ἔπειτα μὴ κατ' ἄνθρωπον φρονῇ.  
 κείνος δ' ἀπ' οἴκων εὐθὺς ἐξορμώμενος

- ἄνους καλῶς λέγοντος εὐρέθη πατρός.  
 ὁ μὲν γὰρ αὐτὸν ἐννέπει, τέκνον, δορὶ  
 βούλου κρατεῖν μὲν, σὺν θεῷ δ' αἰεὶ κρατεῖν. 765  
 ὁ δ' ὑψικόμπως ἀφρόνως ἡμείψατο,  
 πάτερ, θεοῖς μὲν κἂν ὁ μηδὲν ὦν ὁμοῦ  
 κράτος κατακτήσασθαι· ἐγὼ δὲ καὶ δίχα  
 κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.  
 τοσόνδ' ἐκόμπει μῦθον. εἴτα δεύτερον, 770  
 δίας Ἀθάνας, ἥνικ' ὀτρύνουσά νιν  
 ἠὺδᾶτ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,  
 τότ' ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·  
 ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας  
 ἵστω, καθ' ἡμᾶς δ' οὐποτ' ἐκρήξει μάχη. 775  
 τοιοῖσδέ τοι λόγοισιν ἀστεργῇ θεᾶς  
 ἐκτήσατ' ὀργήν, οὐ κατ' ἀνθρώπον φρονῶν.  
 ἀλλ' εἵπερ ἔστι τῇδε θῆμέρα, τάχ' ἂν  
 γενοίμεθ' αὐτοῦ σὺν θεῷ σωτήριοι.  
 τοσαῦθ' ὁ μάντις εἶφ'· ὁ δ' εὐθύς ἐξ ἔδρας 780  
 πέμπει με σοὶ φέροντα τάσδ' ἐπιστολάς  
 Τεῦκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,  
 οὐκ ἔστιν ἀνὴρ κείνος, εἰ Κάλχας σοφός.  
 ΧΟ. ὦ δαῖα Τέκμησσα, δύσμορον γένος,  
 ὄρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ. 785  
 ξυρεῖ γὰρ ἐν χρῷ τοῦτο, μὴ χαίρειν τινά.  
 ΤΕ. τί μ' αὖ τάλαιναν, ἀρτίως πεπαυμένην  
 κακῶν ἀτρύτων, ἐξ ἔδρας ἀνίστατε ;  
 ΧΟ. τοῦδ' εἰσάκουε τὰνδρός, ὥς ἤκει φέρων  
 Αἴαντος ἡμῖν πράξιν ἣν ἤλγησ' ἐγώ. 790  
 ΤΕ. οἴμοι, τί φῆς, ὦνθρωπε ; μῶν ὀλώλαμεν ;  
 ΑΓ. οὐκ οἶδα τὴν σὴν πράξιν, Αἴαντος δ' ὅτι,  
 θυραῖος εἵπερ ἐστίν, οὐ θαρσῶ πέρι.  
 ΤΕ. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί φῆς.  
 ΑΓ. ἐκείνον εἵργειν Τεῦκρος ἐξεφίεται 795  
 σκηνῆς ὑπαυλον μὴδ' ἀφίεναι μόνον.

ΤΕ. ποῦ δ' ἐστὶ Τεῦκρος, καὶ πῶς λέγει τάδε ;

ΑΓ. πάρεστ' ἐκεῖνος ἄρτι· τήνδε δ' ἔξοδον  
ὀλεθρίαν Αἴαντος ἐλπίζει φέρειν.

ΤΕ. οἴμοι τάλαινα, τοῦ ποτ' ἀνθρώπων μαθών ;

800

ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν  
τὴν νῦν, ὅτ' αὐτῷ θάνατον ἢ βίον φέρει.

ΤΕ. οἱ ἄγώ, φίλοι, πρόστηγ' ἀναγκαίας τύχης,  
καὶ σπεύσαθ', οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν,  
οἱ δ' ἐσπέρους ἀγκῶνας, οἱ δ' ἀντηλίους  
ζητεῖτ' ἰόντες τὰνδρὸς ἔξοδον κακὴν.

805

ἔγνωκα γὰρ δὴ φωτὸς ἡπατημένη  
καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.

οἴμοι, τί δράσω, τέκνον ; οὐχ ἰδρυτέον.

ἀλλ' εἴμι καὶ γὼ κείσ' ὅποιπερ ἂν σθένω.

810

χωρῶμεν, ἐγκονῶμεν, οὐχ ἔδρας ἀκμή,  
σώζειν θέλοντας ἄνδρα γ', ὃς σπεύδῃ θανεῖν.

ΧΟ. χωρεῖν ἐτοῖμος, κοῦ λόγῳ δείξω μόνον.

τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἔψεται.

ΑΙ. ὁ μὲν σφαγεὺς ἔστηκεν ἢ τομώτατος  
γένοιτ' ἄν, εἴ τῳ καὶ λογίζεσθαι σχολή,  
δῶρον μὲν ἀνδρὸς Ἑκτορος ξένων ἐμοὶ  
μάλιστα μισηθέντος, ἐχθίστου θ' ὁρᾶν.

815

πέπηγε δ' ἐν γῇ πολεμία τῇ Τρῳάδι,

σιδηροβρῶτι θηγάνῃ νεηκονῆς·

820

ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ,  
εὐνουστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.

οὕτω μὲν εὐσκευοῦμεν· ἐκ δὲ τῶνδ' ἐμοὶ

σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.

αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν.

825

πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν

Τεύκρῳ φέροντα, πρῶτος ὥς με βαστάσῃ

πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,

καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεὶς πάρος

ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ. 830  
 τοσαῦτά σ', ὦ Ζεῦ, προστρέπω, καλῶ δ' ἅμα  
 πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι,  
 ξὺν ἀσφαδάσῳ καὶ ταχεῖ πηδήματι  
 πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.  
 καλῶ δ' ἄρωγους τὰς αἰεὶ τε παρθένους 835  
 αἰεὶ θ' ὀρώσας πάντα τὰν βροτοῖς πάθη  
 σεμνὰς Ἑρινὺς τανύποδας, μαθεῖν ἐμέ  
 πρὸς τῶν Ἀτρειδῶν ὥς διόλλυμαι τάλας.  
 ἴτ', ὦ ταχεῖαι ποίνιμοί τ' Ἑρινύες,  
 γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.  
 σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν 845  
 Ἥλιε, πατρώαν τὴν ἐμὴν ὅταν χθόνα  
 ἴδῃς, ἐπισχὼν χρυσόνωτον ἡνίαν  
 ἄγγελον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν  
 γέροντι πατρὶ τῇ τε δυστήνῳ τροφῷ.  
 ἦ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν, 850  
 ἦσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.  
 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,  
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.  
 ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεψαι μολῶν  
 καίτοι σέ μὲν καὶ κεῖ προσανδήσω ξυνών. 855  
 σέ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,  
 καὶ τὸν διφρευτὴν Ἥλιον προσεννέπω,  
 πανύστατον δὴ κοῦποτ' αὖθις ὕστερον.  
 ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον  
 Σαλαμῖνος, ὦ πατρῶον ἐστίας βάθρον, 860  
 κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,  
 κρῆναί τε ποταμοί θ' οἶδε, καὶ τὰ Τρωϊκὰ  
 πεδία προσανδῶ, χαίρετ', ὦ τροφῆς ἐμοί·  
 τοῦθ' ὑμῖν Αἴας τοῦπος ὕστατον θροεῖ,  
 τὰ δ' ἄλλ' ἐν Ἄιδου τοῖς κάτω μυθήσομαι. 865

## ΗΜΙΧΟΡΙΟΝ.

πόνος πόνῳ πόνον φέρει.

- πᾶ πᾶ  
 πᾶ γὰρ οὐκ ἔβαν ἐγώ ;  
 κούδεις \*ἐφίσταται με συμμαθεῖν τόπος.  
 ἰδού,  
 δοῦπον αὖ κλύω τινά.
- ΗΜ. ἡμῶν γε ναὸς κοινόπλουν ὁμιλίαν.  
 ΗΜ. τί οὖν δῆ ;  
 ΗΜ. πᾶν ἐστίβηται πλευρὸν ἔσπερον νεῶν.  
 ΗΜ. ἔχεις οὖν ;
- ΗΜ. πόνου γε πληθὺς, κούδεν εἰς ὄψιν πλέον.  
 ΗΜ. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν  
 κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.
- ΧΟ. στρ. Τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων  
 ἀλιαδᾶν ἔχων αὐπνοὺς ἄγρας,  
 ἢ τίς Ὀλυμπιάδων θεᾶν, ἢ ῥυτῶν  
 βοσπορίων ποταμῶν, τὸν ὠμόθυμον  
 εἴ ποθι πλαζόμενον λεύσσω  
 ἀπύοι ; σχέτλια γὰρ  
 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων  
 οὐρίφ μὴ πελάσαι δρόμφ,  
 ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὅπου.
- ΤΕ. ἰὼ μοί μοι.  
 ΧΟ. τίνας βοή πάραυλος ἐξέβη νάπους ;  
 ΤΕ. ἰὼ τλήμων.  
 ΧΟ. τὴν δουρίληπτον δύσμορον νύμφην ὀρῶ  
 Τέκμησσαν, οἴκτῳ τῷδε συγκεκραμένην.
- ΤΕ. οἴχωκ', ὀλωλα, διαπεπόρθημαι, φίλοι.  
 ΧΟ. τί δ' ἔστιν ;  
 ΤΕ. Αἶας ὃδ' ἡμῖν ἀρτίως νεοσφαγῆς  
 κείται, κρυφαίῳ φασγάνῳ περιπτυχῆς.
- ΧΟ. ὦμοι ἐμῶν νόστων  
 ὦμοι, κατέπεφνες, ὦναξ,  
 τόνδε συνναύταν,  
 ὦ τάλας·

- ὦ ταλαίφρων γύναι.
- ΤΕ. ὥς ὧδε τοῦδ' ἔχοντος αἰάζειν πάρα.
- ΧΟ. τίνος ποτ' ἄρ' \*ἔρξε χειρὶ δύσμορος; 905
- ΤΕ. αὐτὸς πρὸς αὐτοῦ· δῆλον. ἐν γάρ οἱ χθονὶ  
πηκτὸν τόδ' ἔγχος περιπετὲς κατηγορεῖ.
- ΧΟ. ὦμοι ἐμᾶς ἄτας, οἷος ἄρ' αἰμάχθης, ἄφρακτος φίλων 910  
ἐγὼ δ' ὁ πάντα κωφός, ὁ πάντ' αἰδρὶς,  
κατημέλησα. πᾶ πᾶ  
κεῖται ὁ δυστράπελος,  
δυσώνυμος Αἴας;
- ΤΕ. οὔτοι θεατός· ἀλλὰ νιν περιπτυχεῖ 915  
φάρει καλύψω τῷδε παμπήδην, ἐπεὶ  
οὐδεὶς ἄν, ὅστις καὶ φίλος, τλαίῃ βλέπειν  
φυσῶντ' ἄνω πρὸς ῥῖνας, ἔκ τε φοινίας  
πληγῆς μελανθὲν αἷμ' ἀπ' οἰκείας σφαγῆς.  
οἴμοι, τί δράσω; τίς σε βαστάσει φίλων; 920  
ποῦ Τεῦκρος; ὥς ἀκμαῖος, εἰ βαίῃ, μόλοι,  
πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμόσαι.  
ὦ δύσμορ' Αἴας, οἷος ὦν οἷως ἔχεις,  
ὥς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.
- ΧΟ. ἀντ. \*Ἐμελλες, τάλας, ἔμελλες χρόνῳ 925  
στερεόφρων ἄρ' \*ὧδ' ἐξανύσειν κακὰν  
μοῖραν ἀπειρεσίων πόνων. τοιά μοι  
πάννυχα καὶ φαέθοντ' ἀνεστέναζες 930  
ὠμόφρων ἐχθοδόπ' Ἀτρεΐδαις  
οὐλίῳ σὺν πάθει.  
μέγας ἄρ' ἦν ἐκείνος ἄρχων χρόνος  
πημάτων, ἦμος ἀριστόχειρ 935  
— υ υ — ὅπλων ἔκειτ' ἀγὼν πέρι.
- ΤΕ. ἰὼ μοί μοι.
- ΧΟ. χωρεῖ πρὸς ἦπαρ, οἶδα, γενναία δύη.
- ΤΕ. ἰὼ μοί μοι.
- ΧΟ. οὐδέν σ' ἀπιστῶ καὶ δις οἰμῶξαι, γύναι, 940  
τοιοῦδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.

ΤΕ. σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν φρονεῖν.

ΧΟ. ξυναυδῶ.

ΤΕ. οἴμοι, τέκνον, πρὸς οἷα δουλείας ζυγὰ  
χωροῦμεν, οἷοι νῶν ἐφ'esτάσι σκοποί.

945

ΧΟ. ὦμοι, ἀναλγήτων  
δισσῶν ἐθρόησας ἀναυδον  
ἔργον Ἀτρειδᾶν  
τῷδ' ἄχει.

ἀλλ' ἀπείργοι θεός.

ΤΕ. οὐκ ἂν τάδ' ἔστη τῇδε, μὴ θεῶν μέτα.

950

ΧΟ. ἄγαν ὑπερβριθὲς ἄχθος ἤνυσαν.

ΤΕ. τοιόνδε μέντοι Ζηνὸς ἢ δεινὴ θεὸς  
Παλλὰς φυτεύει πῆμ' Ὀδυσσέως χάριν.

ΧΟ. ἦ ῥα κελαινῶπαν θυμὸν ἐφυβρίζει πολύτλας ἀνὴρ,  
γελᾶ δὲ τοῖσδε μαινομένοις ἄχεσιν

954

πολὺν γέλωτα, φεῦ φεῦ,

ξύν τε διπλοῖ βασιλῆς

κλύοντες Ἀτρεΐδαι.

960

ΤΕ. οἱ δ' οὖν γελώντων κάπιχαιρόντων κακοῖς  
τοῖς τοῦδ'. ἴσως τοι, κεῖ βλέποντα μὴ ἴπόθουν,  
θανόντ' ἂν οἰμώξειαν ἐν χρεῖα δορός.

οἱ γὰρ κακοὶ γνῶμαισι τὰ γαθὸν χεροῖν  
ἔχοντες οὐκ ἴσασιν, πρὶν τις ἐκβάλῃ.

965

ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς,  
αὐτῷ δὲ τερπνός. ὦν γὰρ ἡράσθη τυχεῖν  
ἐκτήσαθ' αὐτῷ, θάνατον ὅνπερ ἤθελεν.

τί δῆτα τοῦδ' ἐπεγγελῶεν ἂν κάτα;

θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὔ.

970

πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.

Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ  
λιπὼν ἀνίας καὶ γόους διοίχεται.

ΤΕΥΚΡΟΣ.

ἰὼ μοί μοι.

ΧΟ. σίγησον. αὐδὴν γὰρ δοκῶ Τεύκρου κλύειν

975

βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

ΤΕΥ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί,  
ἄρ' ἠμπούληκας ὥσπερ ἡ φάτις κρατεῖ;

ΧΟ. ὄλωλεν ἀνὴρ, Τεῦκρε, τοῦτ' ἐπίστασο.

ΤΕΥ. ὦμοι βαρείας ἄρα τῆς ἐμῆς τύχης.

980

ΧΟ. ὡς ὧδ' ἐχόντων

ΤΕΥ. ὦ τάλας ἐγώ, τάλας.

ΧΟ. πάρα στενάζειν.

ΤΕΥ. ὦ περισπερχές πάθος.

ΧΟ. ἄγαν γε, Τεῦκρε.

ΤΕΥ. φεῦ τάλας. τί γὰρ τέκνον  
τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρφάδος;

ΧΟ. μόνος παρὰ σκηναῖσιν.

985

ΤΕΥ. οὐχ ὅσον τάχος  
δῆτ' αὐτὸν ἄξεις δεῦρο, μή τις ὡς κενῆς  
σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ;  
ἴθ', ἐγκόνει, σύγκαμνε. τοῖς θανοῦσί τοι  
φιλοῦσι πάντες κειμένοις ἐπεγγελαῖν.

ΧΟ. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι μέλειν  
ἐφίεθ' ἀνὴρ κείνος, ὥσπερ οὖν μέλει.

990

ΤΕΥ. ὦ τῶν ἀπάντων δὴ θεαμάτων ἐμοὶ  
ἁλγιστον ὦν προσεῖδον ὀφθαλμοῖς ἐγώ,  
ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δὴ  
μάλιστα τοῦμὸν σπλάγχνον, ἣν δὴ νῦν ἔβην,  
ὦ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπησθόμην  
μόρον διώκων κἄξιχνοσκοπούμενος·  
ὁξεῖα γάρ σου βάξις ὡς θεοῦ τινος  
διῆλθ' Ἀχαιοὺς πάντας ὡς οἴχει θανόν.  
ἀγὼ κλύων δύστηνος ἐκποδῶν μὲν ὦν  
ὑπεστέναζον, νῦν δ' ὁρῶν ἀπόλλυμαι.  
οἴμοι.

995

ἴθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.  
ὦ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς,  
ὅσας ἀνίας μοι κατασπείρας φθίνεις.

1000  
1005



ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,  
 τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ ;  
 ἦ πού με Τελαμών, σὸς πατήρ ἐμός θ' ἄμα,  
 δέξαιτ' ἂν εὐπρόσωπος ἱλεώς τ' ἴσως  
 χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὔχ ; ὅτφ πάρα 1010  
 μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελᾶν.  
 οὔτος τί κρύψει ; ποῖον οὐκ ἐρεῖ κακόν,  
 τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον,  
 τὸν δειλία προδόντα καὶ κακανδρία  
 σέ, φίλτατ' Αἴας, ἥ δόλοισιν, ὥς τὰ σὰ 1015  
 κράτη θανόντος καὶ δόμους νέμοιμι σούς.  
 τοιαῦτ' ἀνὴρ δύσσοργος, ἐν γήρᾳ βυρύς,  
 ἐρεῖ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.  
 τέλος δ' ἀπωστὸς γῆς ἀπορριφθήσομαι,  
 δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς. 1020  
 τοιαῦτα μὲν κατ' οἶκον ἐν Τροίᾳ δέ μοι  
 πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα.  
 καὶ ταῦτα πάντα σοῦ θανόντος εὐρόμην.  
 οἴμοι, τί δράσω ; πῶς σ' ἀποσπάσω πικροῦ  
 τοῦδ' αἰόλου κνώδοντος, ὦ τάλαι, ὑφ' οὗ 1025  
 φονέως ἄρ' ἐξέπνευσας ; εἶδες ὥς χρόνῳ  
 ἔμελλέ σ' Ἑκτωρ καὶ θανὼν ἀποφθιεῖν ;  
 σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.  
 Ἑκτωρ μὲν, ᾧ δὴ τοῦδ' ἐδωρήθη πάρα,  
 ζωστήρι πρισθεὶς ἱππικῶν ἐξ ἀντύγων 1030  
 ἐκνάπτειτ' αἰέν, ἔστ' ἀπέψυξεν βίον·  
 οὔτος δ' ἐκείνου τήνδε δωρεὰν ἔχων  
 πρὸς τοῦδ' ὄλωλε θανασίμῳ πεσήματι.  
 ἄρ' οὐκ Ἑρινὺς τοῦτ' ἐχάλκευσε ξίφος  
 κάκεινον Ἄιδης, δημιουργὸς ἄγριος ; 1035  
 ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' ἀεὶ  
 φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεούς·  
 ὅτφ δὲ μὴ τάδ' ἐστὶν ἐν γνώμῃ φίλα,  
 κείνός τ' ἐκείνα στεργέτω καὶ γὰρ τάδε.

ΧΟ. μὴ τείνε μακράν, ἀλλ' ὅπως κρίψεις τάφῳ  
φράζου τὸν ἄνδρα χῶ τι μυθήσῃ τάχα.  
βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς  
· γελῶν ἃ δὴ κακοῦργος ἐξίκοιτ' ἀνὴρ.

ΤΕΥ. τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσεις στρατοῦ;

ΧΟ. Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστείλαμεν. 1045

ΤΕΥ. ὁρῶ· μαθεῖν γὰρ ἐγγὺς ὦν οὐ δυσπετής.

## ΜΕΝΕΛΑΟΣ.

οὗτος, σὲ φωνῶ τόνδε τὸν νεκρὸν χεροῖν  
μὴ συγκομίζειν, ἀλλ' ἔαν ὅπως ἔχει.

ΤΕΥ. τίνος χάριν τοσόνδ' ἀνήλωσας λόγον;

ΜΕ. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραίνει στρατοῦ. 1050

ΤΕΥ. οὐκ οὖν ἂν εἴποις ἦντιν' αἰτίαν προθείς;

ΜΕ. ὁθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν

ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,

ἐξεύρομεν ζητοῦντες ἐχθίῳ Φρυγῶν·

ὅστις στρατῷ ξύμπαντι βουλκύσας φόνον 1055

νύκτωρ ἐπεστράτευσεν, ὥς ἔλοι δορί·

κεῖ μὴ θεῶν τις τήνδε πείραν ἔσβεσεν,

ἡμεῖς μὲν ἂν τήνδ', ἣν ὁδ' εἴληχεν τύχην,

θανόντες ἂν προὔκειμεθ' αἰσχίστῳ μόρῳ,

οὗτος δ' ἂν ἔζη. νῦν δ' ἐνήλλαξεν θεὸς 1060

τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποίμνας πεσεῖν.

ὦν οὔνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων

τοσοῦτον ὥστε σῶμα τυμβεῦσαι τάφῳ,

ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος

ὄρνισι φορβὴ παραλίοις γενήσεται. 1065

πρὸς ταῦτα μηδὲν δεινὸν ἐξάρης μένος.

εἰ γὰρ βλέποντος μὴ ὀδυνήθημεν κρατεῖν,

πάντως θανόντος γ' ἄρξομεν, κἂν μὴ θέλῃς,

χερσὶν παρευθύνοντες. οὐ γὰρ ἔσθ' ὅπου

λόγων γ' ἀκοῦσαι ζῶν ποτ' ἠθέλησ' ἐμῶν. 1070

καῖτοι κακοῦ πρὸς ἀνδρὸς ἄνδρα δημότην

μηδὲν δικαιοῦν τῶν ἐφεστώτων κλύειν.

- οὐ γάρ ποτ' οὐτ' ἂν ἐν πόλει νόμοι καλῶς  
 φέροντ' ἂν, ἔνθα μὴ καθεστήκη δέος,  
 οὐτ' ἂν στρατός γε σωφρόνως ἄρχοιτ' ἔτι 1075  
 μηδὲν φόβου πρόβλημα μηδ' αἰδοῦς ἔχων.  
 ἀλλ' ἄνδρα χρή, κὰν σῶμα γεννήσῃ μέγα,  
 δοκεῖν πεσεῖν ἂν κὰν ἀπὸ σμικροῦ κακοῦ.  
 δέος γὰρ ᾧ πρόσσεστιν αἰσχύνῃ θ' ὁμοῦ,  
 σωτηρίαν ἔχοντα τόνδ' ἐπίστασο· 1080  
 ὅπου δ' ὑβρίζειν δρᾶν θ' ἂ βούλεται παρῇ,  
 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ  
 ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν.  
 ἀλλ' ἐστάτω μοι καὶ δέος τι καίριον,  
 καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα 1085  
 οὐκ ἀντιτίσειν αὐθις ἂν λυπώμεθα.  
 ἔρπει παραλλάξ ταῦτα. πρόσθεν οὗτος ἦν  
 αἰθῶν ὑβριστής, νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.  
 καί σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως  
 μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσῃς. 1090
- ΧΟ. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς  
 εἴτ' αὐτὸς ἐν θανούσιν ὑβριστής γένη.
- ΤΕ. οὐκ ἂν ποτ', ἄνδρες, ἄνδρα θαυμάσαιμ' ἔτι,  
 ὃς μηδὲν ὧν γοναῖσιν εἴθ' ἁμαρτάνει,  
 ὃθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέναι 1095  
 τοιαῦθ' ἁμαρτάνουσιν ἐν λόγοις ἔπη.  
 ἄγ', εἴπ' ἀπ' ἀρχῆς αὐθις, ἥ σὺ φῆς ἄγειν  
 τὸν ἄνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβών;  
 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν;  
 ποῦ σὺ στρατηγεῖς τοῦδε; ποῦ δέ σοι λεῶν 1100  
 ἔξεστ' ἀνάσσειν, ὧν ὃδ' ἡγεῖτ' οἴκοθεν;  
 Σπάρτης ἀνάσσων ἦλθες, οὐχ ἡμῶν κρατῶν.  
 οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέων  
 ἀρχῆς ἔκειτο θεσμός ἢ καὶ τῷδε σέ.  
 ὕπαρχος ἄλλων δεῦρ' ἐπλευσας, οὐχ ὧν 1105  
 στρατηγός, ὥστ' Ἀἰῶντες ἡγεῖσθαι ποτε.

- ἀλλ' ὥνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη  
 κόλαζ' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φῆς  
 εἶθ' ἄτερος στρατηγός, εἰς ταφὰς ἐγὼ  
 θήσω δικαίως, οὐ τὸ σὸν δείσας στόμα. 1110  
 οὐ γάρ τι τῆς σῆς οὔνεκ' ἐστρατεύσατο  
 γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέω,  
 ἀλλ' οὔνεχ' ὅρκων οἷσιν ἦν ἐπώμοτος,  
 σοῦ δ' οὐδέν· οὐ γὰρ ἡξίου τοὺς μηδένας.  
 πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν 1115  
 καὶ τὸν στρατηγὸν ἦκε, τοῦ δὲ σοῦ ψόφου  
 οὐκ ἂν στραφείην, ὥς ἂν ἦς οἶός περ εἰ.  
 ΧΟ. οὐδ' αὖ τοιαύτην γλῶσσαν ἐν κακοῖς φιλῶ.  
 τὰ σκληρὰ γάρ τοι, κὰν ὑπέρδικ' ἦ, δάκνει.  
 ΜΕ. ὁ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν. 1120  
 ΤΕΥ. οὐ γὰρ βάνανσον τὴν τέχνην ἐκτησάμην.  
 ΜΕ. μέγ' ἂν τι κομπάσειας, ἀσπίδ' εἰ λάβοις.  
 ΤΕΥ. κὰν ψιλὸς ἀρκέσαιμι σοί γ' ὥπλισμένω.  
 ΜΕ. ἡ γλῶσσά σου τὸν θυμὸν ὥς δεινὸν τρέφει.  
 ΤΕΥ. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν. 1125  
 ΜΕ. δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με ;  
 ΤΕΥ. κτείναντα ; δεινόν γ' εἶπας, εἰ καὶ ζῆς θανών.  
 ΜΕ. θεὸς γὰρ ἐκσώζει με, τῷδε δ' οἷχομαι.  
 ΤΕΥ. μὴ νυν ἀτίμα θεούς, θεοῖς σεσσωσμένος.  
 ΜΕ. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους ; 1130  
 ΤΕΥ. εἰ τοὺς θανόντας οὐκ ἔῃς θάπτειν παρών.  
 ΜΕ. τοὺς γ' αὐτὸς αὐτοῦ πολεμίους· οὐ γὰρ καλόν.  
 ΤΕΥ. ἦ σοὶ γὰρ Αἴας πολέμιος προὔστη ποτέ ;  
 ΜΕ. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίστασο.  
 ΤΕΥ. κλέπτῃς γὰρ αὐτοῦ ψηφοποιὸς εὐρέθης. 1135  
 ΜΕ. ἐν τοῖς δικασταῖς, κοῦκ ἐμοί, τόδ' ἐσφάλῃ.  
 ΤΕΥ. πόλλ' ἂν καλῶς λάθρα σὺ κλέψειας κακά.  
 ΜΕ. τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί.  
 ΤΕΥ. οὐ μᾶλλον, ὥς ἔοικεν, ἢ λυπήσομεν.  
 ΜΕ. ἐν σοὶ φράσω· τόνδ' ἐστὶν οὐχὶ θάπτειν. 1140

ΤΕΥ. ἀλλ' ἀντακούσει τοῦτον ὥς τεθάψεται.

ΜΕ. ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσση θρασὺν  
ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,  
ᾧ φθέγμ' ἂν οὐκ ἂν εὗρες, ἥνικ' ἐν κακῷ  
χειμῶνος εἶχετ', ἀλλ' ὑφ' εἵματος κρυφαῖς  
πατεῖν παρείχε τῷ θέλοντι ναυτίλων.  
οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα  
σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας  
χειμῶν κατασβέσειε τὴν πολλὴν βοήν.

1145

ΤΕΥ. ἐγὼ δέ γ' ἄνδρ' ὅπωπα μωρίας πλέων,  
ὅς ἐν κακοῖς ὕβριζε τοῖσι τῶν πέλας.  
κατ' αὐτὸν εἰσιδὼν τις ἐμφερὴς ἐμοὶ  
ὀργὴν θ' ὁμοῖος εἶπε τοιοῦτον λόγον,  
ᾧ ἄνθρωπε, μὴ δρᾷ τοὺς τεθνηκότας κακῶς·  
εἰ γὰρ ποιήσεις, ἴσθι πημανούμενος.

1150

1155

τοιαῦτ' ἄνολβον ἄνδρ' ἐνουθέτει παρών.  
ὁρῶ δέ τοί νιν, κᾶστιν, ὥς ἐμοὶ δοκεῖ,  
οὐδεῖς ποτ' ἄλλος ἢ σύ. μὲν ἡνιξάμην;

ΜΕ. ἄπειμι· καὶ γὰρ αἰσχρόν, εἰ πύθοιτό τις,  
λόγοις κολάζειν, ᾧ βιάζεσθαι παρῇ.

1160

ΤΕΥ. ἄφερπέ νυν. κάμοι γὰρ αἰσχιστον κλύειν  
ἄνδρὸς ματαίου φλαῦρ' ἔπη μυθουμένου.

ΧΟ. ἔσται μεγάλης ἔριδός τις ἁγών.

ἀλλ' ὥς δύνασαι, Τεῦκρε, ταχύνας  
σπεῦσον κοίλῃν κάπετόν τιν' ἰδεῖν  
τῷδ', ἔνθα βροτοῖς τὸν ἀείμνηστον  
τάφον εὐρώεντα καθέξει.

1165

ΤΕΥ. καὶ μὴν ἐς αὐτὸν καιρὸν οἶδε πλησίοι  
πάρειςιν ἄνδρὸς τοῦδε παῖς τε καὶ γυνή,  
τάφον περιστελοῦντε δυστήνου νεκροῦ.  
ὦ παῖ, πρόσσελθε δεῦρο, καὶ σταθεῖς πέλας  
ἱκέτης ἔφαψαι πατρός, ὅς σ' ἐγείνατο.  
θάκει δὲ προστρόπαιος ἐν χεροῖν ἔχων  
κόμας ἐμὰς καὶ τῆσδε καὶ σαντοῦ τρίτου,

1170

- ἱκτῆριον θησαυρόν. εἰ δέ τις στρατοῦ  
 1175  
 βία σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,  
 κακὸς κακῶς ἄθαπτος ἐκπέσοι χθονός,  
 γένους ἅπαντος ρίζαν ἐξημημένος,  
 αὕτως ὅπωςπερ τόνδ' ἐγὼ τέμνω πλόκον.  
 1180  
 ἔχ' αὐτόν, ὦ παῖ, καὶ φύλασσε, μηδέ σε  
 κινήσάτω τις, ἀλλὰ προσπεσὼν ἔχου.  
 ὑμεῖς τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας  
 παρέστατ', ἀλλ' ἀρήγετ', ἔς τ' ἐγὼ μὲν  
 τάφου μεληθεῖς τῷδε, κἂν μηδεὶς ἑῷ. [ἀριθμὸς
- ΧΟ. στρ.α'. Τίς ἄρα νέατος ἐς πότε λήξει πολυπλάγκτων ἐτέων  
 1186  
 τὰν ἅπαστον αἰὲν ἐμοὶ  
 δορυσσοήτων  
 μόχθων ἅταν ἐπάγων  
 \* ἀνὰ τὰν εὐρώδῃ Τροίαν, 1190  
 δύστανον ὄνειδος Ἑλλάνων; [Ἄιδαν
- ἀντ.α'. Ὅφελε πρότερον αἰθέρα δύναι μέγαν ἢ τὸν πολύκοινον  
 κείνος ἀνὴρ, ὃς στυγερῶν  
 ἔδειξεν ὀπλων 1195  
 Ἑλλασι κοινὸν Ἄρη.  
 ἰὼ πόνοι πρόγονοι πόνων.  
 κείνος γὰρ ἔπερσεν ἀνθρώπους.
- στρ.β'. Ἐκείνος οὐ στεφάνων  
 οὔτε βαθειᾶν κυλίκων 1200  
 νείμεν ἐμοὶ τέρψιν ὁμιλεῖν,  
 οὔτε γλυκὺν αὐλῶν ὄτοβον,  
 δύσμορος, οὔτ' ἐννυχίαν  
 τέρψιν ἰαύειν.  
 ἐρώτων δ' ἐρώτων ἀπέπαυσεν, ὦ μοι. 1205  
 κείμαι δ' ἀμέριμνος οὔτως,  
 αἰὲν πυκιναῖς δρόσοις  
 τεγγόμενος κόμας,  
 λυγρᾶς μνήματα Τροίας. 1210
- ἀντ.β'. Καὶ πρὶν μὲν ἐννυχίου

δείματος ἦν μοὶ προβολὰ  
καὶ βελέων θούριος Αἴας·  
νῦν δ' οὗτος ἀνείται στυγερώ  
δαίμονι. τίς μοι, τίς ἔτ' οὖν  
τέρψις ἐπέσται ;

1215

γενοίμαν ἵν' ὑλᾶεν ἔπεστι πόντου  
πρόβλημ' ἀλίκλυστον, ἄκραν  
ὑπὸ πλάκα Σουνίου,  
τὰς ἱεράς ὅπως  
προσείπομεν Ἀθήνας.

1220

ΤΕΥ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατηλάτην  
Ἀγαμέμνον' ἡμῖν δεῦρο τόνδ' ὀρμώμενον  
δῆλος δέ μοῦστὶ σκαιὸν ἐκλύσων στόμα.

1225

## ΑΓΑΜΕΜΝΩΝ.

σέ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσὶ μοι  
τλήναι καθ' ἡμῶν ᾧδ' ἀνοιμωκτὶ χανεῖν·  
σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω·  
ἦ που τραφεῖς ἂν μητρὸς εὐγενοῦς ἄπο  
ὑψήλ' ἐφώνεις καπ' ἄκρων ὠδοιπόρεις,  
ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὑπερ,  
κοῦτε στρατηγούς οὔτε ναυάρχους μολεῖν  
ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,  
ἀλλ' αὐτὸς ἄρχων, ὥς σὺ φῆς, Αἴας ἔπλει.  
ταῦτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά ;  
ποίου κέκραγας ἀνδρὸς ᾧδ' ὑπέρφρονα ;  
ποῦ βάντος ἢ ποῦ στάντος, οὔπερ οὐκ ἐγώ ;  
οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε ;  
πικροὺς ἔοιγμεν τῶν Ἀχιλλείων ὅπλων  
ἀγῶνας Ἀργείοισι κηρῦξαι τότε,  
εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,  
κοῦκ ἀρκέσει ποθ' ὑμῖν οὐδ' ἡσσημένοις  
εἴκειν ἂ τοῖς πολλοῖσιν ἥρεσκεν κριταῖς,  
ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτέ που  
ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.

1230

1235

1240

1245

ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε  
κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,  
εἰ τοὺς δίκη νικῶντας ἐξωθήσομεν  
καὶ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν.  
ἀλλ' εἰρκτέον τάδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς  
οὐδ' εὐρύνωτοι φῶτες ἀσφαλέστατοι,  
ἀλλ' οἱ φρονεῦντες εὖ κρατοῦσι πανταχοῦ.  
μέγας δὲ πλευρὰ βούς ὑπὸ σμικρᾶς ὁμως  
μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.

1250

καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον  
ὀρῶ τάχ', εἰ μὴ νοῦν κατακτήσῃ τινά·  
ὅς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἤδη σκιᾶς,  
θαρσῶν ὑβρίζεις κάξελευθεροστομεῖς.  
οὐ σωφρονήσεις ; οὐ μαθὼν ὅς εἴ φύσιν  
ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον,  
ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά ;  
σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ·  
τὴν βάρβαρον γὰρ γλῶσσαν οὐκ ἐπαῖω.

1255

ΧΟ. εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν  
τούτου γὰρ οὐδὲν σφῶν ἔχω λῶον φράσαι.

1260

1265

ΤΕΥ. φεῦ· τοῦ θανόντος ὥς ταχεῖά τις βροτοῖς  
χάρις διαρρεῖ καὶ προδοῦς' ἀλίσκεται,  
εἰ σοῦ γ' ὅδ' ἀνὴρ οὐδ' ἐπὶ σμικρῶν λόγων,  
Αἴας, ἔτ' ἴσχει μνήστω, οὐ σὺ πολλάκις  
τὴν σὴν προτείνων προὔκαμες ψυχὴν δορί·  
ἀλλ' οἴχεται δὴ πάντα ταῦτ' ἐρριμμένα.  
ὦ πολλὰ λέξας ἄρτι κἀνόητ' ἔπη,  
οὐ μνημονεύεις οὐκέτ' οὐδέν, ἥνικα  
ἐρκέων ποθ' ὑμᾶς οὗτος ἐγκεκλημένους,  
ἤδη τὸ μηδὲν ὄντας, ἐν τροπῇ δορὸς  
ἐρρύσατ' ἐλθὼν μούνος, ἀμφὶ μὲν νεῶν  
ἄκροισιν ἤδη ναυτικοῖς ἐδωλίοις  
πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη  
πηδῶντος ἄρδην Ἑκτορος τάφρων ὑπερ ;

1270

1275



τίς ταῦτ' ἀπεῖρξεν ; οὐχ ὅδ' ἦν ὁ δρῶν τάδε, 1280  
 ὃν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί ;  
 ἄρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἔνδικα ;  
 χῶτ' αὖθις αὐτὸς Ἑκτορος μόνος μόνου,  
 λαχὼν τε κακέλευστος, ἦλθ' ἐναντίος,  
 οὐ δραπέτην τὸν κλῆρον εἰς μέσον καθεῖς, 1285  
 ὑγρᾶς ἀρούρας βῶλον, ἀλλ' ὃς εὐλόφου  
 κυνῆς ἔμελλε πρῶτος ἄλμα κουφιεῖν ;  
 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών,  
 ὁ δοῦλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.  
 δύστηνε, ποῖ βλέπων ποτ' αὐτὰ καὶ θροεῖς ; 1290  
 οὐκ οἶσθα σοῦ πατρὸς μὲν ὃς προὔφυ πατήρ  
 ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα ;  
 Ἀτρεία δ', ὃς αὖ σ' ἔσπειρε, δυσσεβέστατον  
 προθέντ' ἀδελφῷ δειπνον οἰκείων τέκνων ;  
 αὐτὸς δὲ μητρὸς ἐξέφυε Κρήσσης, ἐφ' ἣ 1295  
 λαβὼν ἐπακτὸν ἄνδρ' ὁ φιτύσας πατήρ  
 ἐφῆκεν ἑλλοῖς ἰχθύσιν διαφθοράν.  
 τοιοῦτος ὢν τοιῷδ' ὀνειδίζεις σποράν ;  
 ὃς ἐκ πατρὸς μὲν εἰμι Τελαμῶνος γεγώς,  
 ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν 1300  
 ἰσχει ξύνευνον μητέρ', ἣ φύσει μὲν ἦν  
 βασιλεία, Λαομέδοντος· ἔκκριτον δέ νιν  
 δώρημ' ἐκείνῳ ἔδωκεν Ἀλκμήνης γόνος.  
 ἄρ' ὧδ' ἄριστος ἐξ ἀριστεῶν δυοῖν  
 βλαστῶν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος, 1305  
 οὓς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους  
 ὠθεῖς ἀθάπτους, οὐδ' ἐπαισχύνει λέγων ;  
 εὖ νυν τόδ' ἴσθι, τούτον εἰ βαλεῖτέ που,  
 βαλεῖτε χημᾶς τρεῖς ὁμοῦ συγκεκλιμένους.  
 ἐπεὶ καλὸν μοι τοῦδ' ὑπερπονουμένῳ 1310  
 θανεῖν προδήλως μᾶλλον ἢ τῆς σῆς ὑπὲρ  
 γυναικός, ἣ τοῦ σοῦ \*γ' ὁμαίμονος λέγω ;  
 πρὸς ταῦθ' ὄρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν.

- ὥς εἴ με πημανεῖς τι, βουλήσει ποτὲ  
καὶ δειλὸς εἶναι μᾶλλον ἢ ἔμοι θρασύς. 1315
- ΧΟ. ἄναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς,  
· εἰ μὴ ξυνάψων, ἀλλὰ συλλύσων πάρει.
- ΟΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ἡσθόμην  
βοήν Ἀτρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.
- ΑΓΑ. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους, 1320  
ἄναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;
- ΟΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην ἔχω  
κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά.
- ΑΓΑ. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαῦτά με.
- ΟΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην ἔχειν; 1325
- ΑΓΑ. οὐ φησ' ἐάσειν τόνδε τὸν νεκρὸν ταφῆς  
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.
- ΟΔ. ἔξεστιν οὖν εἰπόντι τάληθ' ἡ φίλῳ  
σοὶ μηδὲν ἦσσον ἢ πάρος ξυνηρετεῖν;
- ΑΓΑ. εἶπ'· ἡ γὰρ εἶην οὐκ ἂν εὖ φρονῶν, ἐπεὶ 1330  
φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω.
- ΟΔ. ἄκουέ νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν  
μὴ τλῆς ἄθαπτον ὧδ' ἀναλγήτως βαλεῖν  
μηδ' ἢ βία σε μηδαμῶς νικησάτω  
τοσόνδε μισεῖν ὥστε τὴν δίκην πατεῖν. 1335
- καμοὶ γὰρ ἦν ποθ' οὗτος ἔχθιστος στρατοῦ,  
ἐξ οὗ κράτησα τῶν Ἀχιλλείων ὅπλων·  
ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ  
οὐκ ἀντατιμάσαιμ' ἂν, ὥστε μὴ λέγειν  
ἐν ἄνδρ' ἰδεῖν ἄριστον Ἀργείων, ὅσοι 1340  
Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.  
ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι  
οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους  
φθείροις ἂν. ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,  
βλάπτειν τὸν ἐσθλόν, οὐδ' εἰ μισῶν κυρῆς. 1345
- ΑΓΑ. σὺ ταῦτ', Ὀδυσσεῦ, τοῦδ' ὑπερμαχεῖς ἐμοί;
- ΟΔ. ἔγωγ'· ἐμίσουν δ', ἥνικ' ἦν μισεῖν καλόν.

ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναί σε χρή ;

ΟΔ. μὴ χαῖρ', Ἀτρείδῃ, κέρδεσιν τοῖς μὴ καλοῖς.

ΑΓΑ. τόν τοι τύραννον εὖσεβεῖν οὐ ῥάδιον.

1350

ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέμειν.

ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρή τῶν ἐν τέλει.

ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.

ΑΓΑ. μέμνησ' ὁποῖω φωτὶ τὴν χάριν δίδως.

ΟΔ. ὃδ' ἐχθρὸς ἀνὴρ, ἀλλὰ γενναῖός ποτ' ἦν.

1355

ΑΓΑ. τί ποτε ποιήσεις ; ἐχθρὸν ὧδ' αἰδεῖ νέκυν ;

ΟΔ. νικᾷ γὰρ ἀρετὴ με τῆς ἔχθρας πολύ.

ΑΓΑ. τοιοῖδε μέντοι φῶτες ἔμπληκτοι βροτῶν.

ΟΔ. ἡ κάρτα πολλοὶ νῦν φίλοι καὐθις πικροί.

ΑΓΑ. τοιούσδ' ἐπαινέεις δῆτα σὺ κτᾶσθαι φίλους ;

1360

ΟΔ. σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ.

ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῇδε θῆμέρα φανεῖς.

ΟΔ. ἄνδρας μὲν οὖν Ἑλλησι πᾶσιν ἐνδίκους.

ΑΓΑ. ἄνωγας οὖν με τὸν νεκρὸν θάπτειν ἑᾶν ;

ΟΔ. ἔγωγε· καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι.

1365

ΑΓΑ. ἡ πάνθ' ὅμοια πᾶς ἀνὴρ αὐτῷ πονεῖ.

ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς ἢ ἄμαυτῷ πονεῖν ;

ΑΓΑ. σὸν ἄρα τοῦργον, οὐκ ἐμὸν κεκλήσεται.

ΟΔ. ὥς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει.

ΑΓΑ. ἀλλ' εὖ γε μέντοι τοῦτ' ἐπίστασ', ὥς ἐγὼ

1370

σοὶ μὲν νέμοιμ' ἂν τῇσδε καὶ μείζω χάριν,

οὗτος δὲ κακεὶ κἀνθάδ' ὧν ἔμοιγ' ὁμῶς

ἐχθιστος ἔσται. σοὶ δὲ δρᾶν ἔξεσθ' ἂ \*χρηῆς.

ΧΟ. ὅστις σ', Ὀδυσσεῦ, μὴ λέγει γνώμη σοφὸν

φῦναι, τοιοῦτον ὄντα, μῶρός ἐστ' ἀνὴρ.

1375

ΟΔ. καὶ νῦν γε Τεύκρῳ τὰπὸ τοῦδ' ἀγγέλλομαι

ὅσον τότε ἐχθρὸς ἦν, τοσόνδ' εἶναι φίλος.

καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,

καὶ ξυμπονεῖν καὶ μηδὲν ἐλλείπειν ὅσον

χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.

1380

ΤΕΥ. ἄριστ' Ὀδυσσεῦ, πάντ' ἔχω σ' ἐπαινεῖσαι

- λόγοισι· καί μ' ἔψευσας ἐλπίδος πολύ.  
 τούτῳ γὰρ ὦν ἔχθιστος Ἀργείων ἀνὴρ  
 μόνος παρέστης χερσίν, οὐδ' ἔτλης παρῶν  
 θανόντι τῷδε ζῶν ἐφυβρίσαι μέγα, 1385  
 ὥς ὁ στρατηγὸς οὐπιβρόντητος μολών,  
 αὐτός τε χῶ ξύναιμος ἠθελησάτην  
 λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.  
 τοιγάρ σφ' Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ  
 μνήμων τ' Ἑρινὺς καὶ τελεσφόρος Δίκη 1390  
 κακοὺς κακῶς φθείρειαν, ὥσπερ ἠθελον  
 τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.  
 σὲ δ', ὦ γεραιοῦ σπέρμα Λαέρτου πατρός,  
 τάφου μὲν ὁκνῶ τοῦδ' ἐπιψαύειν ἑᾶν,  
 μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ· 1395  
 τὰ δ' ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ  
 θέλεις κομίζειν, οὐδὲν ἄλγος ἔξομεν.  
 ἐγὼ δὲ τᾶλλα πάντα πορσυνῶ· σὺ δὲ  
 ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὦν ἐπίστασο.  
 ΟΔ. ἀλλ' ἠθελον μὲν· εἰ δὲ μή 'στί σοι φίλον 1400  
 πράσσειν τάδ' ἡμᾶς, εἴμ', ἐπαινέσας τὸ σόν.  
 ΤΕΥ. ἄλις· ἤδη γὰρ πολὺς ἐκτέταται  
 χρόνος. ἀλλ' οἱ μὲν κοίλῃν κάπετον  
 χερσὶ ταχύνατε, τοὶ δ' ὑψίβατον  
 τρίποδ' ἀμφίπυρον λουτρῶν ὀσίων 1405  
 θέσθ' ἐπικάιρον·  
 μία δ' ἐκ κλισίας ἀνδρῶν ἴλη  
 τὸν ὑπασπίδιον κόσμον φερέτω.  
 παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,  
 φιλότῃτι θιγῶν πλευρὰς σὺν ἐμοὶ 1410  
 τάσδ' ἐπικούφισ'· ἔτι γὰρ θερμαὶ  
 σύριγγες ἄνω φυσῶσι μέλαν  
 μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνὴρ  
 φησὶ παρεῖναι, σούσθω, βάτω,  
 τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ 1415

κούδενί πω λφύνι θνητῶν

[Αἴαντος, ὅτ' ἦν, τότε φωνῶ.]

ΧΟ. ἦ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν  
γνῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάντις  
τῶν μελλόντων, ὅ τι πράξει.

# NOTES.

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## INTRODUCTORY ANALYSIS.

THE fate of Ajax in life and after death, which is the subject of this tragedy, had an intense interest for the Athenians. He was the Eponymus and reputed ancestor of one of their ten tribes and the patron and defender of Salamis. (Hdt. 8. 64, 121.) Both Athens, therefore, and all Hellas had reason to hold dear the honour of the son of Telamon; and to this feeling we owe much of the picturesqueness and beauty of colouring which the poet has thrown around his work. The chorus of Salaminian mariners, the hero's 'co-mates and brothers in exile,' could not fail to enchain the sympathies of the lovers of Salamis, who were also lovers of the sea. If the home-affection is less personal here than in the Oedipus Coloneus, it is not less vivid and has a wider range. It is partly on this account that the chief character is treated so lovingly. Ajax is at least a foster-son of Athens (l. 861). But Sophocles has other and deeper reasons for the care which he has spent on this grand figure. To him the end of Ajax seemed typical, (1) of the effect of repulse and failure on a nature formed for great achievements; (2) of the truth that the magnanimous and faithful spirit, though error and shame may overcloud it for a day (l. 756), shall at last be justified; (3) of the lesson of moderation, as learnt by Ajax through suffering, viz. that the self-confidence of passionate strength leads men to ruin unless chastened and subdued; (4) of the corresponding lesson, as taught to Ulysses by inspiration of Athena, viz. that enmity must not be pushed beyond the grave, since our reverence for nobleness and pity for misfortune ought to be shown even towards an enemy when he can no longer do us harm (*ἀναιστανίστω*

*εὐνοία τετίμηται*, Thuc. 2. 45). This was so hard a saying that the actual sight of Ajax' ruin is needed to impress it even on Ulysses.

1. In his conception of the character of Ajax, Sophocles has taken many hints from earlier poetry; but he has given us, nevertheless, a noble creation, inspiring in a peculiar manner at once affection and awe. The hero's enemies and detractors may see in him the huge man-mountain, a tower of strength in the field, but useless in counsel (Il. 1250 foll.) Those nearest him are most aware what depth of protecting tenderness lies beneath the rugged fierceness of his nature. To his younger brother, accustomed to creep behind his shield 'as a child taking refuge with his mother' (Il. 8. 271), to his captive bride, related to him as Briseis to Achilles, to his island comrades, his fiery mood, though it may break forth on them, is only a source of pride. They cling with growing fondness to the noble personality, 'whose worth's unknown, although his height be taken.' They would claim for him, as he claims for himself (l. 424), the highest place in all the host. Even Ulysses acknowledges that none except Achilles can justly be preferred to him. (Cp. Hom. Il. 17. 280, Alcaeus, fragm. 48, etc.)

On this character, rough and impetuous, but profoundly sensitive, the blow of repulse has suddenly fallen. A representative court of the Achaeans, influenced by the Atridae (not without suspicion of factitious votes, l. 1135) have adjudged the arms of Achilles to Ulysses as the prize of merit. They have preferred farseeing wisdom before valour. Ajax, like Achilles in the Iliad, broods during many days and nights in sullen and fierce inaction beside his ships, muttering curses against the chieftains (Il. 930 foll.) and lamenting over the loss of the prize, on which he had counted to commend him to his father's eye (Il. 462 foll.) At length his passion completely masters him, and he goes forth at midnight alone and armed intending to assassinate the chiefs. He has just reached the generals' quarter, when Athena, ever watchful to protect the Argives, appears beside him, and causes his wrath to culminate in madness.

Having found, as he supposes, such an ally, he rushes forth, impelled by illusion, into the meadow where sheep and oxen, the common property of the whole army, are grazing or at rest. Imagining them to be the Argives, he falls upon them, and, when weary of slaughter, drags the remainder as captives to his hut.

Before morning the alarm is raised: suspicion falls on Ajax; he is

convicted by Ulysses with Athena's help, and his career is over. He, who had saved the host, has now committed against them an unpardonable sin.

We see him for a moment in his madness; and all our pity is stirred by the sight at which his enemy is moved<sup>1</sup>.

Then we hear of the rumour from the Salaminian mariners. They learn the truth of Ajax' madness from Tecmessa. She learns from them the extent of the disaster, and tells them that the worst is yet to come, since Ajax in his grief and shame is evidently bent on suicide.

He is discovered amidst the slaughtered sheep, and in broken utterances makes us feel something of his agony. The poet, with rare skill, allows some traces of his past disorder to mingle with the wildness of his passion. As yet, the fierceness of his towering spirit seems only aggravated by his misfortune. He is full of the desire of vengeance and of resentment against the gods (Il. 387, 589). But amidst the tumult of his first rage there already sounds the clear note of one fixed resolve, one deeply felt necessity. Ajax knows that he cannot outlive his honour; and because of this, while he hails his comrades with unreserved affection, he treats Tecmessa with an abrupt harshness that ineffectually veils the wounded spirit within him. (Cp. Ant. 548, Hamlet 3. 1, 111 foll.)

Then follows a soliloquy, in which injured pride contends with the love of home. He cannot meet his father; he cannot serve the Atridae; he can but die. Next he calls for his son, whom he fondles proudly as a soldier's child, commending him to the Salaminians and through them to Teucer and to his parents. One word of kindness to Tecmessa is allowed to escape by the way (l. 536). But when she weeps he again grows impatient, and at his own request is withdrawn within the hut, Tecmessa also withdraws with her child.

The Chorus then give vent to their feelings of mourning over Ajax and of longing for their glorious home.

After this, Ajax comes forth with a bright sword in his hand, not that with which he had slain the cattle, but the gift of Hector (Il. 7. 303) never before used by a Greek. He is now perfectly self-possessed, although an undertone of suppressed excitement is still discernible (see esp.

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<sup>1</sup> It is to this scene only that the word *μαστιγοφόρος* can properly be applied.



ll. 667, 8). His resolution is firmer than ever, but is to be carried out in the calm of solitude, not in the heat of passion. He, therefore, with the instinctive craft of one bent on suicide, successfully dissembles his unalterable purpose, the more easily because the Chorus interpret him by their wishes, and Tecmessa cannot suspect him of deceiving her. (See ll. 693, 807, 8, 911.) But Ajax, like Deianira (Trach. 436 foll.), even in dissembling expresses a real feeling. He has found a deep necessity for dying, of which, in his more passionate mood, he had been only imperfectly conscious. He is aware that he has broken through the sacred bounds of rule, and that he can only clear himself by death. He cannot submit, while he is Ajax—that is ethically impossible—but he can go where his enemies cannot come, and his debt to Athena will thus be paid. The rigour of the situation is threefold: he cannot brave the chieftains and Athena, for he is in the wrong; he cannot undergo disgrace, and live; he cannot yield homage to his enemies,—he can only pass beyond the limits of their sway.

His manner to Tecmessa is now quite softened, and he gives to her and to Teucer through the mariners his last injunctions, of which the meaning is apparent afterwards.

When he is gone, the Chorus burst into a strain of wild hopefulness, such as elsewhere (Ant. 1115 foll., O. T. 1086 foll., Trach. 205 foll.) precedes an unforeseen disaster. But their delight is checked by a message from Teucer, who has been warned by Calchas, and they go forth opposite ways in search of Ajax. Tecmessa also goes, after a moment's piteous look towards her child. The messenger and others go to hasten the coming of Teucer. (See below, pp. 49, 50.)

The solemnity of this moment is marked by three most exceptional circumstances, the absence of the Chorus, a complete change of scene (l. 815, note), and the death of the hero on the stage<sup>1</sup>. The suicide of Ajax could only take place in solitude and on a desert spot, and Sophocles has chosen to present it to the eyes of the spectators, because only thus could he sufficiently mark the deliberateness of the act, which, unlike the rash suicide of Haemon, had been planned with the clearest forethought, and was executed with iron determination and sustained

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<sup>1</sup> Other deviations from Sophoclean custom, in the interest of the plot, are the *θεοὶ ἀπὸ μηχανῆς* in the opening scene and the suspension of the action towards the end of the play.

resolve (l. 926 στερεόφρων). It is essential for the poet's purpose that the loneliness should be complete—no witness seeing unseen—and that the spectator should himself watch narrowly the working of the hero's mind until the end. The real Ajax could hardly be seen till now; and there is less in this scene to shock an Athenian spectator than in the colloquy with Athena or the disclosure of the bleeding sheep. To a Greek apprehension

Nothing is here for tears, nothing to wail  
Or knock the breast; nothing but well and fair,  
And what may quiet us in a death so noble.

Ajax is never so much himself as at the last, unfaltering, but full of feeling. As one whose mind has been preternaturally exercised, he is conscious of the minutest circumstances<sup>1</sup>. But he has passed beyond excitement, and knows himself to be on the verge of lasting rest. To the gods he speaks a few necessary words, more as demanding a right than as craving a boon. To the Furies he utters one brief impassioned cry, unforgiving here as in the *Odyssey* (II. 543 foll., cp. *Aj.* 1395), but committing his cause to those to whom vengeance belongs. And, side by side with this vindictiveness (cp. the end of *Electra*), he gives free utterance to his natural tenderness, till at the thought of his mother he checks himself, and addresses himself to death. But caught by an irresistible impulse he takes one last look at the world he is leaving. All that has ever done him kindness, animate or inanimate, even the Trojan plain that hates him, is comprehended in his warm farewell. Then, at a bound, the proud spirit passes to the Underworld.

2. The indirect intervention of Calchas, mentioned above, is not only an important link in the chain of circumstances, but, like the direct

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<sup>1</sup> 'Strange, that the mind when fraught  
With a passion so intense

. . . . .

Should, by being so overwrought,  
Suddenly strike on a sharper sense.

. . . . .

When he lay dying there  
I noticed one of his many rings . . and thought,  
It is his mother's hair.' (Tennyson.)

action of Teiresias in the *Ant.* 987 foll., and *O. T.* 300 foll., throws an indispensable light on the ethical motive of the drama.

When the wrath of the Achaeans against Ajax is at the height, and his brother is met with universal outcry of abuse, the holy prophet, who 'feels the future in the instant,' rises calmly from the excited council of the chiefs and lays a friendly hand in Teucer's. The anger of Athena has had sufficient cause, but he knows that it will pass like a summer cloud. This is the key-note of what follows.

The forest scene remaining, the Chorus enter severally from vain search, and Tecmessa seeing Ajax raises a shrill cry. She had not gone far; but with the instinct of affection she has been the first to find him, though too late. They lament for him, and she covers him tenderly with her mantle (cp. *El.* 1468)<sup>1</sup>.

Then Teucer comes, sends Tecmessa back for the child, and makes his lament. He has been brought, not by the direct interposition of Zeus in answer to the prayer of Ajax, but by natural means. The prayer had been already heard, when, after the prophecy of Calchas, Ajax was found to have left the tent, and those who believed the prophet concluded that he was dead. The rumour would be spread by the returning messenger, as well as by those sent by Tecmessa (1 804).

Hardly has he drawn the bleeding corpse from the planted sword before Menelaus arrives and forbids the burial. In every play of Sophocles, except the *Trachiniae*, there is a part where the action is suspended (e.g. *O. T.* 630-862). In the *Ajax* this comes unusually near the end. But this would hardly be felt to be a fault by the Athenian spectator, to whom the question whether their hero should be finally disgraced or honoured had a thrilling interest, and whose excitement probably rose to the highest pitch at the moment when Teucer declares himself, Tecmessa, and Eurysakes ready to die for his brother's burial. It must be admitted, however, that the poet, perhaps relying on the intrinsic interest of the situation, has spent less labour on this than on the former part of the drama. The inequality is so manifest that another hand has been suspected here. But the other hand is the left hand of Sophocles.

The supposed breach in the unity of action is apparent merely.

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<sup>1</sup> 'So enabling the actor to personate Teucer.' (Schneidewin.)

The fate of Ajax is still the centre of interest; and to the spectators, as to himself, his honour was more important than his life. His death and the dark hour preceding it make but a middle point in his passage from glory to glory. The solution of the supposed difficulty in this case is the same as in the parallel case of Shakespeare's Julius Caesar, whose power is felt most after his death. ('O Julius Caesar, thou art mighty yet' J. C. 5. 3. 94.)

But while the unity of the Ajax is unimpeachable from this higher point of view, the fact remains that in point of structure it is more like a condensed trilogy than any other of the seven plays. The Oedipus Rex, Antigone, Trachiniae, end with a fatal catastrophe. In the Electra the catastrophe is the desired end. The Oedipus Col. and Philoctetes, like the last plays of Shakespeare, are dramas of reconciliation. But the Ajax in so far reflects the Aeschylean handling<sup>1</sup>, as the embroilment, the catastrophe, and the reconciliation proceed continuously, and make a beginning, middle, and end. Considered in this aspect, the action is threefold, containing, 1. the madness of Ajax; 2. his death; 3. his burial. The theme of the latter part of the Ajax, the redemption (not of all men but) of the heroic soul, which may be clouded but not stained, forms a partial anticipation of the Oedipus Coloneus.

3. The passion which pervades the Ajax is dominated by a profound and exalted spirit of moderation. This is the lesson which Athena teaches to the hero through his own suffering, to the wiser and more fortunate Ulysses through the suffering of another. Ajax does not forgive the Atridae (any more than Oedipus forgives his sons, or Antigone her judge), but he submits to them by going out of their jurisdiction (*ἐξίσταται*). In a more perfect sense he submits himself to the gods, though his haughty manner towards them never disappears. He is reconciled to the world in leaving it. He does his utmost to provide for those of his own house. And he is entirely possessed of his own spirit, and deeply conscious of his true situation, at the moment of death. It is significant that he dies in the full sunlight, and not, as described by Pindar, in the gloom of night (Isthm. 3. 54 *Αἴαντος ἀλκὰν φοίνιον, τὰν ὀψία ἐν νυκτὶ ταμὼν περὶ ᾧ φασγάνῳ, μομφὰν ἔχει παίδεσσι* 'Ελλάνων ὅσοι Τρώανδ' ἔβαν).

<sup>1</sup> Other resemblances to Aeschylus are, 1. the anapaestic parodos; 2. the comparative frequency of lines without caesurae, as 856, 994; 3. the number of Epic words and expressions: see p. 53.

4. Thus Ajax learns obedience in the only way compatible with his nature. But a yet higher note in this respect is struck through the character of Ulysses. The man that is not passion's slave can seldom be the protagonist of tragedy. But the greatest tragic artists, 'who saw life steadily and saw it whole,' have felt the need of such (Horatio, Banquo, Kent, Creon in *O. T.*, Theseus, Ulysses), not only for contrast, but to fill up the conception of ideal excellence, and to correct the imperfection which for the time 'subdues to its own scandal' the grand lineaments of the principal figure. Ulysses here does more. He brings to the action the element of just kindness which can alone overrule the

'Action and re-action,

The miserable see-saw of our child-world,'

and thus he solves the knot which seems inextricable. He upholds the divine law of equity, and prevents the requital of wrong with wrong.

Ulysses, acknowledging the nobleness of his enemy (l. 1340), Deianira touching the Athenians with pity for captive Heracleids (*Trach.* 303-5), Theseus praising Thebes (*O. C.* 919, 20), Neoptolemus preferring faithfulness to ambition (*Phil.* 1230 ff.), these give so many glimpses of the 'Heavenly Aether,' in which the genius of Sophocles breathed freely, and into which his poetry tended to lift his countrymen.

The impression of peace left on the mind after so much agitation must have struck the spectators, as it strikes the Chorus (1418-20), with surprise.

Many points are necessarily left unnoticed in this brief survey. It must suffice to mention two; (1) the dramatic use made of hints from earlier poetry, and (2) the character of Tecmessa.

1. The wrath of Athena was, no doubt, a dark reality in the traditional fable. 'Ulysses she had loved, but Ajax she had hated.' And this point of view is held by several of the persons, including Ajax in his 'first rage' (450, 952-3). But what, according to Sophocles, had Athena really done? She had, perhaps, inspired the adjudication of the arms; and in this she was justified by the pride of Ajax, which needed chastisement, and by the proved wisdom of Ulysses. She had prevented the consequences, fatal no less to Ajax than to the host, to which the pain of repulse, acting on the character of the hero, must have otherwise led. In this she had put forth her power to save the Argives, 'as a mother flicks away a fly from her sleeping child,' and her wrath was upon

Ajax for the day. He had provoked it, in the way which Calchas relates, or, to speak the poet's mind more accurately, it had fallen upon him through the necessity of his nature, which could not otherwise attain to piety and peace. •

The comparison of the Philoctetes, and of Euripides, shows that two different conceptions of Ulysses were prevalent in the time of Sophocles, the higher one being continued from the Odyssey and the lower probably derived from some part of the Epic Cycle. In the Odyssey (11. 548), Ulysses regrets a victory which lost Ajax to the Greeks. This could not be repeated with dramatic propriety in this play, but has suggested the motive for the character of Ulysses as here conceived by the poet; not, however, by the persons of the drama, for by them he is misunderstood, and imagined to be laughing over his rival at the moment when he is most impressed with pity for him. Even Agamemnon accuses him of being guided by self-interest, an imputation which he ironically accepts. The scene with Athena has for once enabled the spectator to distinguish without possibility of mistake between the intention of the dramatist and the opinions attributed to his characters.

By suppressing all allusion to Achilles beyond what was absolutely necessary, Sophocles has given greater prominence to Ajax as the saviour of the Greeks (see esp. ll. 1275 foll.), while some attributes of Achilles are transferred to Ajax. And—still in the interest of his plot—the poet differs from all who precede and follow him in crediting this hero with forecast in his calmer moods. He has also modified the story of the death of Hector, or selected one which suited his purpose better than that in the Iliad (ll. 1029 foll.). The relation of Teucer to Ajax and to Telamon has also probably been modified, though we are less able to judge of this than we might have been if the 'Teucer' of Sophocles had been preserved.

Another point that deserves notice is the use made of Epic words and expressions, which are more than usually frequent in this play, e. g. *ζαμενής, τόσσον, ἔλιξ, κλυτός, ἀμενηνός, ἀπειρέσιος, τοῖος, οὔλιος, κοιλή κάπετος, αἰδηλος, εὐρώεις*. The exact meaning with which some of these are employed by Sophocles is difficult to determine.

2. Sophocles has two chief types of female excellence, the heroic, and the simply feminine. For, while it is a crude judgment that denies true womanhood to Electra and Antigone, it is a rash one that would ignore Deianira, or even Tecmessa, who, although the least of these figures,

has rarely been surpassed. She may have been suggested by the Thracian handmaidens who formed the chorus of the Aeschylean central play, and she bears a certain resemblance to Briseis and Andromache. But she has traits of character which are all her own, and must win for her universal sympathy. Her relation to Ajax is not merely that of a captive to her master. He has been tender and true to her in the better times, making her envied of the other captive women, and while she fears him her love is stronger than her fear. When he is himself endangered by his passion, she can strike in boldly with her word, and she can expostulate freely with him that the memory of kindness ought to be indelible. Since the day she was united to him she has been entirely his, though it was he who had destroyed her fatherland. The house of Telamon, which she has never seen, is the centre of her thoughts. She is at one with all those who love him, and has adopted his hatreds. Though she is awestruck at his impiety (l. 591) she has learned from him to resent openly the apparent cruelty of the gods (ll. 952, 3). Ajax is honoured by such devotion, no less than by the admissions of Ulysses. All the insight which mere affection gives she has in full measure, though she is not allowed to enter into the depths of the hero's soul. In this it is partly the simplicity of her affection that blinds her. Though she was quick to divine Ajax' first intentions, when he appears to recall them, she cannot think that he whom she loves is deceiving her; neither can she fully realize the agony of wounded honour, or understand how

‘The soul and body rive not more in parting  
Than greatness going off<sup>1</sup>.’

The first intimation of the truth presses from her the cry that she has lost his favour; but she utters no reproach, and no thought of this mingles with her lament for him, when, being unable to lift the corpse, she has veiled him tenderly from human eyes.

Tecmessa is also a true mother. When Ajax, still hardly sane, calls aloud for Teucer (*lâw παῖ, παῖ*), whose presence is so needful for the purpose he has already formed, she thinks that he is calling for the child; and when he really calls for Eurysakes, to take fare-

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<sup>1</sup> ‘She knew right well What the rough sickness meant, but what this meant She knew not.’ (Tennyson.)

well, and to bequeath to him his shield, it is with timidity and reluctance that she brings him. But she at last complies, for Ajax is 'more to her than ten sons;' and, in the supreme emergency, when she flies to the forlorn hope of saving him, after one look at the child, as if he could tell her what to do, she leaves him unguarded on the camping-ground.

Where can be found a clearer image of the affection of the less for the greater; of the love that gives itself without reserve, yet can plead its own reasons and its own rights too, that trusts wholly, but is pained by the defect of trust, that is not paralysed by crosses, but shines brightest in the night of sorrow?

Line 1. *ἀεὶ* as first word qualifies the whole sentence. *ἀεὶ μὲν . . καὶ νῦν*. For this (not uncommon) coordinate form cp. Aesch. Ag. 587-598 *ἀνωλόλυξα μὲν . . καὶ νῦν τί δεῖ λέγειν*; O. T. 413 *σὺ καὶ δέδορκας, κ. τ. λ.* Λαρτίου, Sophocles (and Euripides also) uses both Λαρτίου and Λαερτίου = Λαέρτου. The form is not to be regarded as a possessive adjective = 'the Lartian,' but merely as a variation of the name.

l. 2. *πεῖραν . . θηρώμενον*, i. e. *θηρώμενον πεῖραν* *τινα ἐχθρῶν ὥστε ἀρπάσαι αὐτήν*. 'Hunting after some attempt upon the foe, so as to put it in action suddenly,' i. e. 'seeking to make some swift attempt upon the foe;' such as the night-sortie in which the horses of Rhesus were taken, Il. 10. 465. *θηρώμενον* suggests the image of a huntsman which recurs below in ll. 5, 6; and in ll. 7, 8, 19, 20, 32, seems to pass into that of a hound. For the extension of the use of the cognate accusative, cp. *αἰχμάσαι χέρα, ἐπεμπίπτειν βάσιν, ἀφορμῶν πεῖραν*, etc. Others (1) join *ἀρπάσαι* closely with *θηρώμενον*, or (2) translate *πεῖραν* *τιν'*, κ. τ. λ. 'to snatch (i. e. "to forestall," "catch in its career,") some attempt on the part of the enemy.'

l. 4. *τάξιν ἐσχάτην ἔχει*, i. e. *ἐσχατος τέτακται*, sc. *ὁ Αἴας*. The periphrasis of the substantive with *ἔχει* is frequent in this play, cp. ll. 193, 203, 320, 564, 880. Ajax and Achilles had their tents at the two ends of the Grecian fleet, which was drawn up in a semicircle between the promontories of Sigeum and Rhoeteum (Il. 11. 8).

l. 5. *κυνηγετοῦντα*. See on l. 2 *θηρώμενον*. *μετρούμενον*, in a general sense 'scanning.' The use of the middle is very rare, cp. O. T. 795 *ἀστροῖς τὸ λοιπὸν ἐκμετρούμενος χθόνα*. For the use of the middle cp. infra l. 45.

l. 7. *ἐκφέρει*, 'leads to the goal;' O. C. 98 *πιστὸν ἐξ ὑμῶν πτερὸν ἐξήγαγ'* *ἐς τὸδ' ἄλσος*, and intransitively, ib. 1424 *τὰ τοῦδ' ἐς ὄρθον ἐκφέρει μαντεύματα*. Plat. Phaedo, p. 66 B *κινδυνεύει τοι ὥσπερ*



*ἄτραπός τις ἡμᾶς ἐκφέρειν.* Ulysses (led by his own sagacity) is here himself compared to the hound, whose keen-scented movement brings him close on the game.

l. 8. *εὐρινος*. There is a doubt whether this word is the nom. or gen. case. The nom. is preferable in point of construction, as it gives a more even balance to the clauses *κυνὸς Λακαίνης... εὐρινος βάσις, εὖ ἐκφέρει... εὐρινος βάσις*, and *βάσις τις* without an adjective in the nominative is bald; on the other hand it is not certain that the form *εὐρινος* (nom.) was in use in old Attic. The Spartan hounds—said to be bred from a dog and a fox—were renowned for their keen scent: Mids. Night's Dream, 4. 1, 124:

‘My hounds are bred out of the Spartan kind.’

l. 9. *ἄρτι*, ‘recently.’ Cp. Eur. Med. 85 *ἄρτι γινώσκεις τόδε; ἔνδον τυγχάνει*. Porson would join *τυγχάνει στάζων*. But the participle is omitted with *τυγχάνειν*, *κυρεῖν*, etc., when accompanied with an adverb of place, as here. Otherwise such omission is rare, though it is sometimes found, e. g. El. 46 *μέγιστος αὐτοῖς τυγχάνει δορυξένων*, and several times in Plato. See Ast. Lex.

l. 10. *ἰδρῶτι* must be taken with *κάρα* only, and some word such as *αἵματι* combined with *χέρας*.

l. 13. *ἔθου*. For the ‘subjective’ middle = *ἔθηκας ἀπὸ σεαυτοῦ* cp. O. T. 134 *τήνδ’ ἔθεςθ’ ἐπιστροφὴν*, infra l. 536 *πρόνοιαν ἦν ἔθου*.

l. 14. *ὦ φθέγμ’*. It is the voice of Athena which makes the first impression upon Ulysses, but the use of the word must not be pressed so far as to assume that he does not see her. Cp. El. 1225 *ὦ φθέγμ’, ἀφίκου*; where Orestes is present. The voice is strongly associated with personal feeling. *φιλάτης ἐμοὶ θεῶν*. The special friendship of Athena for Ulysses appears continually in Homer. Cp. also Phil. 134.

l. 15. *ὥς*, ‘how.’ *ἀποπτος*, ‘far removed from the eye,’ ‘seen at a distance.’ Cp. Phil. 467 *μὴ ’ξ ἀπόπτου μᾶλλον ἢ ᾿γγύθεν*. Others translate ‘unseen,’ cp. El. 1489 *ἀποπτον ἡμῶν*: but it is unlikely that Athena should continue speaking so long, and be invisible. The apparition is spoken of by Tecmessa as *σκιά τις* (infra l. 301), which makes it probable that she was seen, though dimly, at least by Ajax.

l. 17. *κώδωνος* is the bell-shaped mouth of the trumpet. For the epithet *Τυρσηνικῆς* cp. Aesch. Eum. 567, Eur. Phoen. 1377.

l. 18. *καὶ νῦν*, with the aorist, adds an instance to the impression of frequent intercourse conveyed by the presents *ἀκούω... συναρπάζω. ἐπέγνων*, ‘detected,’ ‘discovered in the (or after the) commission of the act.’ Cp. Thuc. 1. 132 *παραποιησάμενος σφραγίδα ἵνα... μὴ ἐπιγνῶ* (Pausanias). Ant. 960 *κεῖνος ἐπέγνων μανίαις ψάων τὸν θεόν*.

l. 19. *βάσιν κυκλοῦντα*, ‘making a cast.’ The language is metaphorical, borrowed from the movements of dogs in search of a scent.

Αἴαντι τῷ σακεσφόρῳ, as opposed to Ajax the son of Oileus, Hom. Il. 13. 709-718; ib. 7. 219 φέρων σάκος ἥντε πύργον.

l. 21. νυκτός, gen. of time, less definite than the dative, giving a space of time within which the action lies, not the precise point. ἄσκοπον, 'beyond thought.' The word has two meanings in Sophocles, (1) 'not to be seen,' O. C. 1680 ἄσκοποι πλάκες, (2) 'not to be comprehended,' 'mysterious,' or 'vast,' as here. Cp. El. 1315 εἰργασαι δέ μ' ἄσκοπα, Tr. 246 τὸν ἄσκοπον ('vast') χρόνον βεβῶς ἦν ἡμερῶν ἀνῆριθμον.

l. 22. εἰργασται, sc. ὁ Αἴας.

l. 23. ἀλώμεθα, 'we are bewildered.' So πλανᾶσθαι is used, Hdt. 6. 37 πλανωμένων δὲ τῶν Λαμψακηνῶν .. τὸ θέλει τὸ ἔπος εἶναι.

l. 24. τῷδε .. πόνῳ, 'to the labour of search, which, as you see, I am pursuing.' ὑπεζύγην, 'have put myself in harness to,' i.e. 'have undertaken.'

l. 26. λείας. The plural is perhaps used because different kinds of spoil are meant, or spoil taken at several times. Cp. infra l. 145 βοτὰ καὶ λείαν.

l. 27. ἐκ χειρός. The preposition ἐκ is not uncommon in this sense of the source whence destruction comes. Cp. O. T. 811 τυπεῖς ἐκ τῆσδε χειρός, and (with a person) El. 526 ἐξ ἐμοῦ τέθνηκεν. The oxen were slain 'by hand' of man, not struck by lightning or devoured by beasts of prey. ποιμνίων ἐπιστάταις, 'shepherds.' Cp. O. T. 1028 ποιμνίους ἐπεσάτου, infra l. 232 βοτῆρας ἱππονώμας. Cp. Hom. Il. 18. 529 κτεῖνον δ' ἐπὶ μηλοβοτῆρας.

l. 28. ἐκείνῳ .. νέμει, 'apportions to him.' The use of νέμειν in a bad sense is somewhat rare, but cp. Aesch. Suppl. 403 Ζεὺς νέμων εἰκότως ἄδिका μὲν ἀδίκους, δσια δ' ἐννόμοις, infra l. 513. Another reading is τρέπει ('turns against him' like a weapon? ἐκείνῳ being = ἐπ' ἐκείνῳ).

l. 30. πηδῶντα πεδία, 'bounding over the plains.' For the acc. of the sphere of motion cp. infra l. 845 τὸν αἰπὸν οὐρανὸν διφρηλατῶν.

l. 31. φράζει τε κἀδήλωσεν, 'tells the story and' (by so doing) 'brought the fact to light.' For a similar combination of tenses cp. Ant. 406 καὶ πῶς ὁρᾶται κάπιληπτὸς ἤρεθῃ;

l. 32. κατ' ἶχνοσ ᾄσσω, 'dart upon the track.' Here again the language is suitable to a hound. τὰ μὲν σημαίνομαι. For the middle cp. O. T. 916 τὰ καινὰ τοῖς πάλαι τεκμαίρεται. 'In part I find significant traces, but in part I am bewildered.' τὰ μὲν .. τὰ δὲ are better taken as adverbial accusatives than as accusatives of the object (τῶν ἰχνῶν). σημαίνεσθαι seems to have been used technically of a hound, Opp. C. 454 (L. and S.).

l. 33. ἐκπέπληγμαι. The perfect is used as in πεφόβημαι and the like. κοῦκ .. ὅπου, 'and cannot discover where the quarry lies.' Cp.

infra l. 103 ἐξήρου μ' ὅπου, 890 ἀμνηνδὸν ἄνδρα μὴ λείσσειν ὅπου. Ulysses had followed the track (l. 32) as far as the gates of Ajax' tent, but here the marks became confused, and he was like a hound at fault. He is speaking of his state of mind before Athena gave him information. For this cp. O. T. 359, 60, and note on O. T. 1025. Against the reading ὅτου it may be objected (1) that the ellipse is unusual and somewhat harsh; (2) that it has been supplied in three different ways, (a) τὸ ἔργον, (b) τὰ ἵχνη, (c) οὐκ ἔχω (τινα) ὅτου μαθεῖν ἔχω.

l. 34. καιρὸν is adverbial = εἰς καιρόν, cp. infra l. 1316 καιρὸν ἴσθ' ἐληλυθώς, Eur. Hel. 487 καιρὸν γὰρ οὐδέν' ἦλθες. πάντα γάρ, κ. τ. λ. 'For in all things, as heretofore, so hereafter I submit myself to be guided by thy hand.'

l. 36. ἔγνων, 'I observed it,' viz. 'that you were at fault.' The order of words is ἐβην εἰς ὁδὸν φύλαξ πρόθυμος τῇ σῇ κυναγίᾳ, 'I came forth a guardian zealous for thy chace.' For the dative after πρόθυμος cp. Xen. Hellenic. 2. 3, 40.

l. 37. κυναγία. For the Doric form cp. λοχαγός. (L. and S.)

l. 38. ἦ καί; This formula may be compared with πῶς καί; (carefully to be distinguished from καὶ πῶς;) τίς καί; etc. It asks eagerly for further information, on a subject of great moment.

l. 39. ὥς has been interpreted (1) = *nam*, taking up a suppressed πρὸς καιρὸν πονεῖς, (2) = 'that,' with ἴσθι supplied. The second is probably right. Cp. Phil. 567 ὥς ταῦτ' ἐπίστω δρώμεν', οὐ μέλλοντ' ἔτι, Eur. Med. 609 ὥς οὐ κρινούμαι τῶνδ' σοι τὰ πλείονα, O. C. 861 ὥς τοῦτο νῦν πεπράξεται. σοι, 'for your satisfaction,' 'in answer to your inquiry.'

l. 40. Join δυσλόγιστον with χέρα. Cp. infra l. 230 παραπλήντω χερί. χέρα . . ἦξεν. The acc. is not unlike πείραν ἀρπάσαι in l. 2. It is not necessary to consider ἦξεν as transitive, and χέρα as acc. of the object, if χέρα is taken as it should be = 'violent action.' 'What had he respect to, when he rushed forth in an act of such ill-reasoned violence.' Others wrongly join πρὸς τί δυσλόγιστον, 'for what unintelligible reason.' For δυσλόγιστον cp. δυσέριστος, δυσθρήνητος, δυσούριστος.

l. 41. χόλῳ βαρυνθείς, κ. τ. λ. For the gen. = 'because of,' cp. Hom. Il. 1. 429 χαόμενος . . γυναικὸς (and *passim*), Eur. Alc. 5, Soph. Ant. 1177, and even Thuc. 2. 62 χαλεπῶς φέρειν αὐτῶν. The gen. is here assisted by the collocation χόλῳ δπλων.

l. 44. 'Can it be that his intention in this was aimed at the Argives?' Cp. l. 38.

l. 45. ἐξεπράξατ'. The subjective middle is significant. 'He would have carried out the design of himself,' ἀφ' ἑαυτοῦ ἐξέπραξεν. Cp. El. 13 ἐξεθρεψάμην, ib. 349 τιμωρουμένης. For Sophocles' uses of the middle cp. μετρούμενον l. 5, σημαίνομαι l. 32, ἐξιχνοσκοπούμενος l. 997.

l. 46. τόλμαις. The plural is 'concrete,' i. e. it expresses τόλμη put in action, 'deed of daring.' Cp. Ant. 962 ἐν κερτομίῳ γλώσσαις ταῖσδε, 'of which this is the issue.' Cp. infra l. 1392.

l. 47. δόλιος ὁρμάται must be taken closely together. Cp. Phil. 1328 κρύφιος οἰκουρῶν ὄφει.

l. 49. στρατηγίῳ πύλαις. Cp. infra l. 71 αἰχμαλωτίδας χέρας.

l. 51. δυσφόρους γνώμας, 'overpowering imaginations.' This is better than 'misleading.' The irresistible nature of the affliction is one of the pathetic points of the situation. Cp. Il. 187, 223, 403, 951.

l. 52. τῆς ἀνηκέστου χαρᾶς. These words must be taken with ἀπείργω, not with γνώμας, 'his baleful joy' = his joy in the slaughter of the Atridae, which would have been an ἀνήκεστον κακὸν to the army.

l. 53. σύμμικτά τε, κ. τ. λ. (1) 'The mingled charges of the herdmen, yet undistributed from the spoil,' or (2) 'The mingled spoil, yet undivided, and in the keeping of the herdmen.' The gen. λείας is difficult. It may be taken directly with ἄδαστα, 'undivided out of the spoil,' or may go with φρουρήματα as a gen. of description, as we might say ἀγέλης βοσκήματα for ἀγελαῖα βοσκήματα (Tr. 20 ἀγῶνα μάχης). But the latter construction weakens the force of ἄδαστα. Cp. infra l. 146 ἥπερ δορίληπτος ἔτ' ἦν λοιπή, which seems to be an echo of this passage.

l. 55. For ἔκειρε φόνον cp. supra l. 40. πολύκερων φόνον, 'horned carnage,' i. e. 'carnage of horned cattle.'

l. 56. κύκλῳ ραχίζων, 'hewing them round about him.' ραχίζων is strictly 'cleaving the spine.'

l. 58. ὅτ' ἄλλοτ' ἄλλον. Strict grammar would require ὅτε δέ, answering to μὲν ἔσθ' ὅτε (l. 56), but the adversative δέ seems to be rendered unnecessary by the adversative ἄλλον. (We find ἄλλο = δέ in O. T. 605 τοῦτ' ἄλλο answering to τοῦτο μὲν in 603). Thus instead of the regular ὅτε δέ ἄλλον τινά, the whole meaning is summed up in ἄλλοτ' ἄλλον. 'And now—in short now one and then another,' There is a similar accumulation of words with a similar effect in Ant. 139 εἶχε δ' ἄλλα μὲν ἄλλα . . τὰ δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων, κ. τ. λ.

l. 59. φοιτῶντα is perhaps used in a literal and also in a metaphorical sense. At once 'ranging' and 'raving.'

l. 60. εἰς ἔρκη κακά, 'into the net of ruin.' The asyndeton gives force to the verbs, as often, cp. El. 719.

l. 61. πόνου = 'the labour of killing.' The MS. authority is in favour of φόνου, which also furnishes a stronger opposition to ζῶντας in the next line. But πόνου is preferred as the more general and poetical word, and as giving more point to the demonstrative.

l. 64. ἄγραν ἔχων = 'possessing a spoil, or quarry,' but θήραν ἔχων in l. 564 is 'engaged in hunting.'

l. 66. **περιφανή**, 'in open day.' By thus summoning Ajax from the tent the poet obtains two advantages, (1) he makes more forcible the contrast between 'Ajax mad, and Ajax sane,' (2) he exhibits him in his degradation to Ulysses, his enemy, who by Athena's counsel is thus prepared to use moderation after his death.

l. 68. **συμφοράν**, i.e. *ὡς ὄντα συμφοράν*. Cp. O. C. 142 *μή μ', ἱκετεύω, προσίδητ' ἀνομον*, and infra l. 1297.

l. 69. *ἐγὼ γὰρ ἀπείργω αὐγάς ὀμμάτων ἀποστρόφους (ὥστε αὐτὸν μὴ) εἰσιδεῖν σὴν πρόσοψιν*. **ἀποστρόφους** is proleptic, 'will hold off the rays of his eyes, that they shall be turned away.' With **εἰσιδεῖν** the negative motion contained in **ἀπείργω** must be repeated; **μή** is always omitted after **εἶργω** in Sophocles, and almost always, in all writers, after **καλύω**.

l. 71. For **οὗτος** cp. O. C. 1627, infra l. 89. For **αἰχμαλωτίδας** cp. supra l. 49.

l. 72. **δεσμοῖς ἀπευθύνοντα**, 'straightening behind them,' i.e. 'binding back.' Cp. O. T. 1154 *οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας*. The **ἀπο-** implies movement from the natural position.

l. 73. **δωμάτων**. Cp. infra l. 108 *ἐρκείου στέγης*. However the tent or hut of Ajax was actually represented, in his madness he imagined it to be a palace (O. T. 951).

l. 75. **δειλίαν ἀρεῖς**, 'allow cowardice to rise.' Cp. Eur. I. A. 1598 *πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης* (Jebb), infra l. 1066 *μηδὲν δεινὸν ἐξάρης μένος*, O. T. 914 *ἑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους*. The middle would mean 'take upon yourself,' as in l. 129. So in l. 674 *ἐκοίμισε* is 'allows to rest.' This use of the verb corresponds to the German use of the inf. with *lassen*. Distinguish between *ἀρῶ* from *αἶρω* (ἀ) and *ἀρῶ* from *αἰίρω* (ἄ). (Elmsl. Heracl. 323).

l. 77. **τί μὴ γένηται**; 'lest what should happen' (lit.), i.e. 'What is your fear?' The same phrase occurs Eur. Suppl. 544. **ἀνὴρ** is used in an emphatic sense, as in O. C. 393 *ὅτ' οὐκέτ' εἰμί, τηνικαῦτ' ἄρ' εἴμ' ἀνὴρ*, 'Is he now for the first time a (brave) man?' The shrinking of Ulysses is not really cowardice, but a natural horror in which humane feeling has a large share.

l. 79. **γελῶν** is to be taken with *ῥηδιστος* as epexegetic inf.

l. 81. **περιφανῶς** is to be taken with *ιδεῖν*, 'in the open daylight.' Cp. l. 66.

l. 82. **φρονοῦντα**. This acc. with *ἐξέστην* is found in Dem. p. 460, 1 *οὐδένα πώποτε κίνδυνον ἐξέστησαν*. Compare also O. T. 31, O. C. 584.

l. 86. **μέντοι** corrects the doubt expressed in line 84. For *ἄν* cp. Hdt. 4. 195 *εἰη δ' ἄν πᾶν*.

l. 88. **μένοιμ' ἄν**, 'I suppose I must remain' = *ἔοικε μενετέον εἶναι* (Plat. Rep. 328 B). For this use of the optative with *ἄν* to express an

intention imposed on the speaker by another cp. O. T. 95 λέγοιμ' ἄν, O. C. 507 χαροῖμ' ἄν.

l. 90. For the actual relation of Ajax and Athena cp. infra ll. 770 foll. It is part of his madness that Ajax regards the goddess as his ally, and promises offerings to the deity whose help he had so scornfully rejected.

l. 94. καλῶς ἔλεξας. The formula implies that Athena wishes to change the subject. Cp. O. T. 859 καλῶς νομίζεις, ἀλλ' ὅμως, κ. τ. λ. ἐκεῖνο. Obs. the pronoun. 'Not this, but that.'

l. 95. πρὸς . . στρατῷ. This construction is due to the metaphorical sense of βάπτειν (= 'Have you been successful in your attack on —?').

l. 96. κόμπος, sc. τοῦ βάψαι, κ.τ.λ. κούκ ἀπαρνοῦμαι τὸ μή. Cp. Ant. 443 καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μή.

l. 97. ἤχμασας χέρα, 'Didst thou make an armed onset?' χέρα is to be taken as in l. 40. Cp. Tr. 355 αἰχμάσαι τάδε, 'to make this armed raid.'

l. 98. οὐδ'. He has them in the tent, close at hand.

l. 100. For the 'oxymoron,' expressing bitter scorn, cp. Ant. 717 ὑπτίοις . . σέλμασιν ναυτίλλεται, ib. 308 foll. οὐχ ὑμὶν Ἀιδῆς . . κερδαίνῃν φιλεῖν.

l. 101. The γὰρ is due to εἶεν, 'enough of this, for I,' etc.

l. 102. ποθ σοι, κ.τ.λ. 'How stands his fortune with thee?' 'In what position (as regards his fortune) have you got him?' σοι implies that Ulysses is in the power of Ajax.

l. 103. τοῦπίτριπτον κίναδος, (1) 'the cunning fox;' ἐπίτριπτον has the sense of 'worn down,' 'fine,' cp. τρίβων, περίτριμμ' ἀγορᾶς Arist. Nub. 447. Elsewhere (infra l. 381) Ulysses is termed κακοπινέστατον ἄλημα στρατοῦ. Or (2) 'The accursed fox,' the verbal having here the unusual sense of 'deserving to be crushed' (cp. ἐπιτριβείης Arist. Av. 1530).

l. 104. ἐνστάτην, 'rival,' 'opponent.' Ulysses 'stood in the way' of Ajax' preeminence being acknowledged.

l. 108. Ajax in his madness imagines the tent or hut to be a house with a peristyle (supra l. 73). Hence the grandiloquent expression ἐρκείου στέγης. πρὸς κίονα. Infra l. 240 κίονι δήσας, we have the dative, and the same variation is found elsewhere.

l. 110. θάνῃ is of course irregular after θανεῖν οὐ θέλω πρὶν ἄν. The prominent idea is contained in φοινιχθεὶς μάστιγι. 'I would not have him die till he is whipped to death.' Cp. Phil. 1329 παῦλαν ἴσθι τῇσδε μήποτ' ἄν τυχεῖν | νόσου βαρείας . . πρὶν ἄν . . τῶν παρ' ἡμῖν ἐντυχῶν Ἀσκληπιδῶν | νόσου μαλαχθῇ τῇσδε. Ant. 308.

l. 112. χαίρειν, 'to have thy way.' ἐφίεμαι is here followed by the acc. and infin. in preference to the dative (infra l. 116).

l. 114. τέρψις ἦδε σοι τὸ δρᾶν is a refined way of saying τοῦτό ἐστι

τερπνόν, τὸ δρᾶν (τόδε). The acc. to δρᾶν is supplied from ἦδε. For the article cp. O. T. 1417 ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε Κρέων τὸ πρᾶσσειν καὶ τὸ βουλεύειν.

l. 117. Ajax now returns within the tent, and Ulysses is left alone with Athena. The conversation which follows enables us to understand Ulysses' action at the end of the play. His counsel of moderation is directly inspired by Athena.

ll. 119, 120. 'Whom could you have found?' The aorist refers to the past time, ere Ajax had been afflicted with madness. προνούστερος. This has been thought to clash with the Homeric description of Ajax, *Ἄλῃς ἀμαρτόεπες βουγαῖε* Il. 13. 824. But even in the Iliad Ajax is not wanting in practical intelligence and promptitude (cp. Wunder, p. 14); and deliberate forethought and decision are essential elements in the Sophoclean conception of him.

l. 122. ἔμπηξ must be joined with ἐποικτεῖρω, cp. infra l. 563.

l. 123. Ajax is yoked with a demon of disastrous infatuation which drags him helpless to his ruin. Cp. Plato, Phaedrus 254 A (of the dark horse) πάντα πράγματα παρέχων τῷ σύζυγι.

ll. 124. μᾶλλον ἢ τοῦμόν, 'so much as my own case.'

l. 125. ἡμᾶς, i.e. mankind in general. Cp. El. 1058 foll. τί τοὺς ἀναθεν . . τάδ' οὐκ ἐπ' ἴσας τελοῦμεν;

l. 128. Ajax had spoken such words, cp. infra ll. 767 foll.

l. 129. ἄρῃ, 'take upon thyself,' 'nor exalt on thine own account any lofty demeanour;' the middle is in place here. Cp. supra l. 75.

l. 130. μακροῦ πλούτου βάθος. Lit. 'in depth of (vast) treasure.' The words are used in a metaphorical sense without strict reference to the original meaning. Cp. βαθύπλουτος.

l. 131. For the sentiment cp. O. C. 567. ἡμέρα is not to be limited strictly to 'a day,' it means 'the passing time.' Cp. the common expression ἐς τόδ' ἡμέρας. For a Hebrew parallel to the feeling of this place cp. 'The Lord bringeth low, and lifteth up.'

l. 134. 'Entrance-anapaests' are thought to be a mark of antiquity in the construction of a Greek drama: they occur more frequently in Aeschylus than in the other tragedians. The Chorus pace anxiously into the orchestra (round the thymele) before the tent of Ajax, giving utterance to their feelings first in anapaests, and then more excitedly in the lyric strain. Τελαμώνις = Τελαμώνιος, as in Homer μέγας Τελαμώνιος Ἄλῃς. Such uses of the adjective are common in Sophocles, cp. O. T. 267, 400, 451, 1216.

l. 135. ἀγχιᾶλου, 'close on the sea.' An additional attribute, added after the subst., is characteristic of Sophocles, cp. infra l. 219, O. T. 1199; so Eur. Heracl. 750. (Elmsley). Salamis is by the sea, as if a part of the mainland. Linwood explains, 'Insulae enim pars omnis non longe a mari distat, unde et tota insula mari vicina dicitur.' Cp. Aesch. Pers.

888, where the epithet is used of the islands off the shore of Asia Minor. Σαλαμῖνος βάθρον = the firm pedestal of Salamis, cp. infra l. 860 πατρῶν ἐστίας βάθρον, Phil. 1000 γῆς τόδ' αἰπεινὸν βάθρον.

l. 136. σέ. The 'Attic' acc. is assisted by the antithesis of σὲ δ' ὅταν, κ. τ. λ. Cp. El. 147.

l. 137. ξαμενῆς λόγος ἐκ Δαναῶν, 'a malignant tale, arising from (or set about by the) Danai.'

l. 138. κακόθρους is best taken with ἐπιβῆ. 'Assail thee with evil murmurings.'

l. 140. The most expressive part is taken for the whole, the eye being that by which fear is chiefly shown. Cp. Eur. Hec. 337 πάσας ὥστ' ἀηδόνος στόμα φθογγὰς λείσα, O. C. 794 τὸ σὸν δ' ἀφίεται δεῦρ' ὑπόβλητον στόμα. Some have conjectured φήνης . . πελειάς.

l. 141. νυκτός is (1) a gen. of time, 'in the course of,' see on l. 21; but (2) passes into a gen. of possession or of origin, 'tumults pertaining to or arising out of.' Cp. Aesch. Ag. 278 (ποίου χρόνου δὲ καὶ π. π.) τῆς νῦν τεκούσης φῶς τόδ' εὐφρονῆς λέγω, where the notion of the genitive is rather 'since when?' than 'when?'

l. 143. ἐπὶ δυσκλείᾳ, 'tending to our shame and thine.' ἱππομανῆ. The word has caused much difficulty. It seems to mean 'the meadow where horses run wild,' or 'rejoice wildly.' Schol. τὸν εὐανθῆ, ἐφ' ᾧ οἱ ἵπποι μαίνονται.

l. 144. Above in l. 54 there is an apparent distinction between the ποίμνας and the λεία. Schn. (on 53 foll.) supposes that the flocks kept for the use of the army generally were distinguished from the spoil which was distributed to individuals. But it is more probable that the same flocks and herds are spoken of at once as cattle and booty. There is a similar 'hendiadys' in l. 1061 πρὸς μῆλα καὶ ποίμνας πεσεῖν.

l. 147. αἶθωνι, 'flashing,' an Homeric epithet, cp. ἐλίκεσσι βοῦσι, κλυτοῖς αἰπολίοις, ἀμειννὸν ἄνδρα, τάφον εὐρώεντα. (p. 53.)

l. 148. Framing such whispered tales Ulysses brings them to the ears of all.' Cp. the Virgilian phrases 'spargere voces ambiguas,' 'fandi fictor Ulysses,' and infra l. 189 εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους.

l. 151. εὐπειστα, 'de quibus facile persuadetur,' Dind. The word is predicate, εὐπειστά ἐστι νῦν ἃ λέγει, κ. τ. λ. Ajax by remaining at his tent made it easy for Ulysses to persuade the Danai when saying anything to his injury. And they would be specially inclined to believe that some outbreak of his had followed his repulse.

l. 152. τοῦ λέξαντος is not Ulysses. The sentiment is general. Each is more ready to be persuaded than his informant to persuade him.

l. 153. Supply σε, 'insulting thee on the occasion of thy woes,' or the verb may be used absolutely, as in O. C. 1535. The participle adheres closely to χαίρει.



l. 155. **ἀμάρτοι**. Supply **τις**, from the next clause. The omission after a participle is regular. Others read **ἀμάρτοις**, which has also some MS. authority; cp. Eur. Med. 191. But the third person suits better here.

l. 157. 'For envy aims her assault against the powerful.' **τὸν ἔχοντα**, in the sense of 'the powerful,' is uncommon, the plural being usual, as e.g. Eur. Alc. 57 **πρὸς τῶν ἔχονταν**, Φοῖβε, **τὸν νόμον τίθης**. But cp. Dem. 1123, 25 **ἔχοντα καὶ πλουτοῦντα**. For **ἔρπει** in this sense (with dative), cp. Ant. 618 **εἰδότει δ' οὐδὲν ἔρπει**.

l. 159. There is some doubt whether **πύργου ῥῦμα** is a 'defence of a tower,' or a 'defence consisting in a tower.' The first is free from tautology. Cp. O. T. 57 **οὐδὲν ἐστὶν οὔτε πύργος οὔτε ναῦς ἔρημος ἀνδρῶν**. On the other hand, Ajax is called in Hom. Od. 11. 555 **πύργος Ἀχαιῶν**, and the more metaphorical expression is better suited to the colour of the passage. Cp. Alcaeus, fr. 23 **ἄνδρες πόλῃος πύργος ἀρείυιοι**. **ῥῦμα** is 'means of defence,' as **θρέμμα** in Plat. Polit. 289 B is 'means of nourishment.'

l. 160. Observe the change in the prepositions **μετὰ . . . ὑπό**, 'in company with,' — 'subserved by.' And for this use of **μετὰ** cp. Thuc. 2. 63 **τὸ γὰρ ἀπραγμον οὐ σώζεται μὴ μετὰ τοῦ δραστηρίου τεταγμένον**.

l. 162. 'It is not possible to instruct the foolish in knowledge of this,' i.e. 'in knowledge of what has just been said.' The preposition in **προδιδάσκειν** is not otiose, but means 'gradually,' 'step by step.'

l. 164. **τοιούτων**. Sc. **ὥστε μὴ προδιδαχθῆναι**. For this use cp. infra ll. 218, 251, 327.

l. 165. 'To meet these things and make defence.' The preposition is not necessary with **ἀπαλέξασθαι**, which seems to be used absolutely.

ll. 167 foll. 'But it matters not, for,' etc. It is only in the absence of Ajax that his enemies dare to speak; when he appears they will be hushed. **δ'** after **αἰγυπιδὼν** is due to correction; but the alteration is slight, and both sense and metre require some change. Others omit **ὑποδείσαντες**.

l. 170. **ἐξαίφνης** must be taken with **φανείης**. Alcaeus 27 **ἔπταζον ὥστ' ὄρνιθες ὤκυν αἰετον ἐξαπίνης φάνεντα**.

l. 172. **Ταυροπόλα**. Cp. Eur. I. T. 1449 foll. The epithet is in some way connected with Artemis, as inspiring frenzy. (Artemis, as worshipped under this name at Brauron in Attica, was believed to be identical with the cruel goddess of the Tauric Chersonese. Lobeck.) On some coins we find this deity represented as riding a bull. Observe the fem. form in the compound adjective. **Ταυρόπολος** is more common.

l. 173. **μεγάλα** has the sense of 'overwhelming,' 'terrible,' cp. infra l. 226 **ὁ μέγας μῦθος**, Hom. Od. 3. 275 **ἐκτελέσας μέγα ἔργον**.

l. 174. **μᾶτερ αἰσχύνας ἐμᾶς**, 'fountain of my shame,' is explanatory of **ὦ μεγάλα φάτις**.

l. 175. πανδάμονς, i. e. the property of the whole host. Hence Ajax was in danger from the anger of the army.

l. 176. χάριν is the usual adverbial acc. 'For the sake of a victory from which she gained no reward.' But the sense of χάριν = 'favour,' is perhaps not wholly absent: χάριν ἀκαρπύτου νίκας, being confused with δι' ἀκαρπύτου χάριν νίκας, 'because of unreturned kindness in conferring victory.' Cp. El. 134 παντοίας φιλότῃτος ἀμειβόμεναι χάριν. In the first rendering the epithet ἀκαρπύτου must be given in sense to νίκας.

l. 178. ἀδώροις is a correction. The MSS. have ψευθεῖσα δάροις. The dative marks at once the occasion and the cause: cp. Ant. 691 λόγοις τοιούτοις, κ. τ. λ.

l. 179. αὖ τιν' is due to conjecture. The MSS. have ἤ τιν', which makes a distinction between χαλκοθώραξ and Ἐνυάλιος. Even if this can be maintained it is out of place here. Other suggestions are ἤντιν', εἰ τιν', σοί τιν'. Better than any of these is ἤ τιν', in which the repetition of the strong interrogative particle may possibly be defended by the extreme curiosity of the Chorus. Ἐνυάλιος. Schud. observes that there was a temple of Enyalios on the island of Salamis according to Plut. Sol. 9. Pindar also (Isthm. 5. 54) associates this name of the war-god with the prowess of Ajax. Sophocles adapts the Homeric epithet (ξυνὸς Ἐνυάλιος Il. 18. 309) to a different meaning. Cp. Eur. Phoen. 1572.

l. 180. ξυνοῦ δορός, 'for an associated spear,' i. e. for help given in battle.

l. 181. μηχαναῖς. For the plur. cp. supra l. 46; and for the notion of 'contrivance' in a god infra l. 1037. ἐτίσαντο λώβαν. λώβαν is acc. of the internal object, as in πείραν ἀρπάσαι, cp. l. 2 and note; 'took vengeance in disgracing thee.' Cp. infra l. 217 ἀπελωβήθη.

l. 183. φρενόθεν, 'from thine own mind.' Cp. Ant. 584 θεόθεν, O. T. 528 ἐξ ὀρθῆς φρενός, and the Homeric expressions, ἐκ θυμοῦ φίλεον, κηρόθι μᾶλλον (Il. 9. 343, 300). ἐπ' ἀριστερά, 'to the leftward.' So δεξιὰς is 'right-minded.' A still more vague expression for 'wrong' is θάτερον.

l. 185. ἐν ποίμναις πτνῶν, 'as to fall upon the flocks.' For the participle cp. Ant. 752 ἢ καταπειλῶν ᾧδ' ἐπεξέρχει θρασύς; Join ἔβας τόσσον ἐπ' ἀριστερά.

l. 186. 'A plague from heaven may have come.' This is a reason which the Chorus give to themselves to account for Ajax' conduct. ἄν with the optative is used to express various degrees of probability. The 'suppressed protasis' is here εἰ οὕτω τύχοι. This interpretation is confirmed by what the Chorus say afterwards ll. 278, 9 δέδοικα μὴ 'κ θεοῦ πληγὴ τις ἦκη. Cp. Aesch. Pers. 706 ἀνθρώπειά δ' ἄν ται πῆματ' ἄν τύχοι βροτοῖς. νόσος is used vaguely by Sophocles for any distress or disease of body or mind.

l. 187. *κακὸν* . . 'Αργείων φάτιν is' merely the outward manifestation of the *θεία νόσος*. Ajax may be mad and have done what the Argives say, but Heaven forbid.

l. 189. *κλέπτουσι μύθους*, 'spread rumours with secret guile.' Cp. infra l. 1137 *πόλλ' ἄν καλῶς λάθρα σὺ κλέψειας κακά*. 'The mighty kings' are the Atridae.

l. 190. 'Or he' (*ὁ* supplied from *οἱ*) 'of the abandoned Sisyphid stock.' For the gen. cp. infra l. 202 *γενεῆς*. For Ulysses as the supposed son of Sisyphus cp. Phil. 417 *οὐμπολητὸς Σισύφου Λαερτιά*. Observe that Ajax himself never stoops to this imputation. The patronymic is used as *Θησεϊδᾶν* O. C. 1066, by a sort of anachronism; the modern name of the family being carried back to the first generation.

l. 191. If *μ'* is for *με* and not for *μοι*, the acc. is due to the verbal notion (injuring, or the like) conveyed in *κακὸν φάτιν ἔρη*. 'Wrong me not so far as to,' etc. (Cp. Herm. in loc.)

l. 192. (1) 'Thus fixing thy gaze on the tents by the sea,' i.e. not looking beyond the Salaminian encampment, where he has sullenly remained since the judgment of the arms: or (2) 'Thus keeping thine eye within the tent by the sea.' Cp. supra ll. 167 foll.

l. 195. *ποτὲ* must be taken with *δπου*.

*ἀγωνίῳ σχολῇ*. This is usually translated, 'rest from contests;' but it is rather an intermission which is both contentious and perilous. Ajax strives with the chiefs by refraining from combat; and this inaction is full of danger to himself. Thus his *σχολή* is an *ἀγών*, a 'contest full of peril.' For the kind of *σχολή* see infra l. 929 *τοῖά μοι, κ.τ.λ.*, and for similar oxymora cp. *ἀκάρπωτον χάριν* supra l. 176, *ἐκτὸς ὀμλεῖ* infra l. 640. 'Tis sweating labour, to wear such idleness so near the heart' (Ant. and Cleo. 1. 3, 93).

l. 196. *ἄταν οὐρανίαν φλέγων*, 'making calamity blaze to the sky.' The image of the conflagration is continued in the following lines.

l. 198. *εὐάνεμοις* is not 'windless' (though it may have that meaning elsewhere), but 'having a favourable wind.' The insolent rage of the enemies of Ajax goes forth like a fire carried by the stream of air in a mountain glade, and meeting with no check from any counterblast. The text of this epode is somewhat uncertain.

l. 200. 'Grief has become a settled thing for me.'

l. 201. Tecmessa comes from the tent to meet the Chorus. From her the Chorus learn that Ajax has slain the oxen: from them she learns that the oxen were part of the Grecian spoil. Thus the full extent of the calamity is made known among those who have most reason to be afflicted at it. Tecmessa and the Chorus are united in their love for Ajax; and therefore the poet has united them in the most pathetic

scenes, as here, and *infra* ll. 784 foll., where the messenger arrives too late to save Ajax; and again, *infra* l. 891, where the body of Ajax is found. The still nobler grief of Teucer is added afterwards.

l. 202. 'Ye of a race derived from the earth-born sons of Erechtheus.' For the gen. cp. *supra* l. 190. The connection of Athena and Salamis is assumed in the same way, *infra* l. 861 *κλεῖναί τ' Ἀθῆναι καὶ τὸ σύντροφον γένος*. For ἀπὸ cp. *Ant.* 193.

l. 204. *τηλόθεν*, 'far away,' sc. *ὄντος*.

l. 205. *ὠμοκρατής*, ὁ ὠμὸς καὶ καρτερός, cp. *ὠμόθυμος* *infra* l. 815, *ὠμόφρων* l. 931, *ὦμοις ἐν νόμοις πατρὸς* l. 548. Not ὁ καρτερὸς τοῖς ὦμοις, which would convey no feeling. The very ruggedness of Ajax' spirit was a source of pride to his friends.

ll. 206 foll. 'Is overthrown, stricken by a turbid storm.' The metaphor is mixed. For *θολερὸς* used metaphorically of madness cp. *Aesch.* P. V. 885 *θολεροὶ δὲ λόγοι παῖουσ' εἰκὴ στυγνῆς πρὸς κύμασιν ἄτης*.

l. 207. 'What heavy change has this night brought forth from the daylight season (or state)?' With *ἀμερίας* a subst. *ῥας* or *καταστάσεως* must be supplied. To the conjectural reading *ἡρεμίας* ('What heavy change from its tranquillity hath fallen upon this night?') it may be objected (1) that it substitutes for the natural antithesis of day and night an awkward opposition between quietness and heaviness, which is unlike the language of Sophocles; (2) that this abstract word is not found elsewhere before Aristotle.

l. 210. If *Φρυγίοιο Τελεύαντος* is read (as in the MSS.), the syllable *Τε* must be lengthened as in *Ἰππομέδοντος*, *Παρθενοπαῖος* *Aesch.* S. c. T. 488, 547.

l. 211. *λέχος δουριάλων*. So Achilles says of Briseis, *αὐτὰρ ἐγὼ τὴν | ἐκ θυμοῦ φίλεον δουρικτητὴν περ ἐοῦσαν* *Il.* 9. 342.

l. 212. *στέρξας ἀνέχει* is usually translated 'loves with a constant love;' but *στέρξας* rather means 'deigning to love thee.' For *ἀνέχει*, 'is constant to,' cp. *Eur. Hec.* 119 *Κασάνδρας ἀνέχων λέκτρ' Ἀγαμέμνον*.

l. 213. *ὑπείποις*, i. e. give the required hint.

l. 216. *ἡμῖν*, 'to our woe.'

l. 217. *ἀπελωβήθη*, 'has been brought to shameful ruin.' There is a tenderness in the use of the passive, implying no blame.

l. 219. 'Blood-stained carcasses slain by the hand.'

l. 220. *χρηστήρια*, 'victims.' The oxen and sheep are victims which Ajax has sacrificed to the deity of his wrath.

l. 221. *οἶαν ἐδήλωσας*, 'How hast thou made plain?' Tecmessa has cleared up any doubts of the Chorus about the rumour, in such a way as to overwhelm them with sorrow. *αἰθονος*. The short vowel is defended by the occurrence of the word *αἰθονα* in Hesychius between

*αἶθον* and *αἰθόμενον* (Schmidt reads *αἶθονα*, *αἰθουμένου*). *αἶθον* is used as an epithet by Aeschylus, S. c. T. 448, Eur. Rhes. 122.

l. 225. τῶν μεγάλων Δαναῶν, sc. the host who are mighty compared with the Salaminians.

l. 226. 'Which the mighty rumour is setting abroad.'

l. 229. περίφαντος . . θανεῖται, as if περιφανῆς γενόμενος θανεῖται, 'disclosed (with his crime) to the open day.' He will be slain in the sight of all, at the very moment when his friends would wish that he might be hidden from the public eye.

l. 231. κελαινοῖς ξίφεσιν. The epithet is used of a sword which has been used in battle and is dark with stains of blood. Cp. Tr. 856. Or, comparing infra l. 376 ἐρεμνὸν αἶμ' ἔδενσα, the epithet may be taken to mean 'in the dark.' 'With darkling sword.' ξίφεσιν, 'strokes of the sword,' unless the plural be merely poetical. ἱππονώμας may imply that there were horses mingled among the sheep and oxen in the public herd, νομῶν meaning 'to watch,' or rather as Schnd. suggests, the herdsmen were perhaps mounted, as in 'cattle-riding.'

l. 235, ὧν refers to the collective idea present in ποίμνην. With τὴν supply ποίμνην. σφάζ', 'cut the throat.' ἔσω, some edd. compare Aesch. Ag. 1343 πέπληγμαι καίριαν πληγὴν ἔσω. Others take the words = 'in the tent.'

l. 236. δίχ' ἀνερρήγνυ, 'tore asunder.'

l. 237. ἀνελών, 'lifting them up,' as opposed to ἐπὶ γαίας. Cp. Od. 14. 425 κῶψε δ' ἀνασχόμενος σχίξῃ δρυὸς: cp. infra l. 298.

l. 238. We should reverse the order of the words. The tip of the tongue was first cut off, then the whole head. (The tongue was cut in victims. Od. 3. 332 τάμνετε μὲν γλώσσας.) Tecmessa mentions only one ram as slain, but Ajax (supra l. 100) thought that he had slain both the Atridae.

l. 240. Cp. supra l. 108. The first ram was Agamemnon, this is Ulysses. Menelaus is passed lightly over.

l. 241. ῥυτῆρα is 'a trape.' This Ajax takes and doubles, making it whizz as he plies it.

l. 243. δαίμων. For a similar suggestion cp. O. T. 1258 δαιμόνων δείκνυσί τις | οὐδεὶς γὰρ ἀνδρῶν οἱ παρῆμεν ἐγγύθεν.

l. 245. τινα, i. e. ἕκαστον ἡμῶν. κάρα καλύμμασι κρυψάμενον. Observe the alliteration. To cover the head was a sign of dismay and sorrow. Cp. Od. 8. 92 ἄψ' Ὀδυσσεὺς κατὰ κράτα καλυψάμενος γοάσκειν, Livy 4. 12 'capitibus obvolutis.'

l. 246. ποδοῖν κλοπὰν ἀρέσθαι is = φυγὴν κλέπτειν. Cp. Eur. Orest. 1499 ἐκκλέπτειν πόδα.

l. 250. ναῖ μεθεῖναι, 'to give the ship her way;' the expression is

elliptical. The verb = 'to let go,' comes to be used absolutely, and then acquires a remote object, which is put in the dative.

l. 251. For *τοίας* cp. supra l. 164. *ἐρέσσουσιν* = 'advance:' the same metaphor is found in Ant. 159 *μῆτιν ἐρέσσει*. *δικρατεῖς* = 'double in rule.' Cp. Aesch. Ag. 43 *διθρόνου Διόθεν καὶ δισκήπτρου τιμῆς ὀχυρὸν ζεύγος Ἀτρειδῶν*. The same word is used Ant. 146 of the 'twice victorious' spears of the two sons of Oedipus.

l. 252. *πεφόβημαι*: the perfect expresses the complete, settled nature of the fear, cp. supra l. 139. Death by stoning is frequently mentioned in the tragedians; cp. Ant. 36 *φόνος δημόλευστος*.

l. 255. *ἄπлатος*, i. e. such that no one can go to Ajax with the view of rendering help.

l. 257. *οὐκέτι*, i. e. *ἴσχει νιν*. *λαμπρὰς ἄτερ στεροπᾶς* is usually taken with *ᾤξας*, 'like a south wind rushing forth without lightning:' such winds being supposed to come quickly to an end. But it is more probably predicative with *λήξει*, i. e. 'without a fatal end.'

ll. 260-262. 'To see sufferings\*all our own, wherein no other hand has wrought, causes vehement inward pain.' *ὀποταίνει* probably contains some metaphor, as from a dart (*μελαινῶν ἔρμ' ὀδυνάων*) or some instrument of torture, 'lays the heart upon a rack.'

l. 264. 'The evil is of less account when it is gone.' The gen. is (1) a gen. absolute, and (2) a gen. in regimen with *λόγος*. Cp. the construction infra l. 1162.

l. 267. *κοινὸς ἐν κοινοῖσι*. The phrase is merely an amplification of *κοινός*. *κοινοῖσι* is probably masculine, cp. infra l. 467 *ξυμπεσὼν μόνος μόνοις*, l. 620 *ἄφιλος παρ' ἀφίλοις* . . *Ἀτρεΐδαις*.

l. 269. *ἡμεῖς*. Tecmessa here identifies herself with Ajax.

l. 273. *ἡμᾶς*. The acc. plur. here refers to Tecmessa in contrast to Ajax, cp. l. 276. The plur. is partly due to the idiom which allows a woman to speak of herself in the masc. plur.; but the presence of the child and of attendants helps the expression here.

l. 275. *πᾶς* is adverbial, 'utterly:' cp. infra l. 519 *ἐν σοὶ πᾶς ἔγωγε σώζομαι*. *ἐλήλαται*. For the perfect cp. supra l. 252 *πεφόβημαι*. The expression is Epic.

l. 277. *ἄρα* has here the sense of *ἄρ' οὐ*, with even stronger emphasis. Cp. O. T. 823 *ἄρ' ἔφυν κακός*; *ἄρ' οὐχὶ πᾶς ἀναγνος*; where the two forms are united. The difference between *ἄρ' οὐκ* and *ἄρα* in such places is the same as between 'Is not this?' and 'Is this or is it not?' in English.

l. 279. If we read *ἦκη* we may assume that 'vague dread rather than a mere statement of conviction, must be looked for from the Chorus at this juncture.' But the time for 'vague dread' seems to have passed. In their first bewilderment the Chorus put forward the supposition,

l. 186 *ἦκοι γὰρ ἂν θεία νόσος*. They now fear that the supposition is a reality. Hence *ἦκει* is possibly right, although *μὴ* with the indic. commonly expresses doubt rather than fear. *πῶς γάρ*, i. e. *πῶς γὰρ οὐ*;

l. 281. Cp. Aesch. P. V. 760 *ὡς τοίνυν ὄντων τῶνδ' ἐσοι μαθεῖν πάρα*. 'You may know that these things are as you suppose them to be.'

l. 282. *προσέπτατο* is used in this metaphorical sense, in Aesch. P. V. 644, Eur. Alcest. 421. 'How lit the mischief in the first beginning?'

ll. 285 foll. The most natural meaning of this passage is, 'He at dead of night, when the evening torches were ablaze no longer,' etc. Cp. infra l. 291 *ἀλλὰ νῦν γε πᾶς εὐδαι στρατός*. But others translate, 'He at the beginning of the night, when the evening torches were no longer burning,' i. e. had been put out. Others again take *λαμπτήρες* of the stars, which is far-fetched. The *λαμπτήρες* = *οἱ κατὰ τὴν οἰκίαν φαίνοντες λύχνοι*, cp. Od. 18. 307 *αὐτίκα λαμπτήρας τρεῖς ἕστασαν ἐν μεγάροισιν, ὅφρα φαίνοινεν*. Here, then, is another Epic word. See Introd. Anal. p. 53.

l. 287. *ἑξόδους* . . *κενάς*. The plural adds to the indefiniteness of the expression. Cp. the use of *φόνους* for *φόνον* O. C. 962, 990, etc. The acc. is cognate after the verb *ἔρπειν*, cp. *ἀφορμᾶς πείραν* just below.

l. 289. *ἄκλητος* is further defined by *οὔτε . . οὔτε*.

l. 292. *ἀεὶ δ' ὑμνούμενα*, 'words of familiar sound.' Cp. Eur. Phoen. 438 *πάσαι μὲν οὖν ὑμνηθέν*, Plato, Rep. 8. 549 E *ὅσα καὶ οἷα φιλοῦσιν αἱ γυναῖκες περὶ τῶν τοιούτων ὑμνεῖν*.

l. 293. *ἡ σιγή*. The article is used as with an abstract noun.

l. 294. *κἀγὼ μαθοῦσ' ἔληξ'*, 'I saw how it was,' 'I knew his mood, and was still.'

l. 295. *τὰς ἐκεῖ . . πάθας*. 'What happened there,' i. e. abroad.

l. 297. Objections have been taken to *εὐκέρων* as tautological, the idea being already expressed in *ταύρους*. Hence *εὐερον* is sometimes read. But the epithet *εὐκέρων* is a descriptive touch, not out of place in Tecmessa's account of the spoil brought in by Ajax in the dim light, and probably applying to the sheep also.

l. 298. *ἡνυχένιζε*, 'cut the necks from behind.'

l. 299. *ἔσφαζε*, 'cut the throats.' *κάρραχιζε*, 'cleft them through to the spine.'

l. 301. *σκιᾷ τινί*. Cp. supra l. 15 *ἄποπτος*, and note.

l. 302. *ἀνέσπα*, lit. 'plucked out,' i. e. 'tore out from his heart.' The word expresses the eagerness and vehemence of his speech. Cp. Plato, Theaet. 180 A *ὥσπερ ἐκ φαρέτρας ῥηματίσκια αἰνιγματώδη ἀνασπῶντες ἀποτοξεύουσιν*, Arist. Ran. 824 *πινακηδὸν ἀποσπῶν ῥήμαθ' ἱπποβάμονα*.

l. 303. *ἀμφ' Ὀδυσσεῖ*. Cp. infra l. 340 *ἀμφί σοι βοᾷ*. *συντιθεῖς γέλων πολύν*, 'adding thereto much laughter.'

l. 304. 'What insolence he had gone and wreaked upon them,' i. e. 'What insolent vengeance he had taken upon them.' For the expression

ὑβριν ἐκτίσαιοτο cp. supra l. 181 ἐτίσατο λώβην. ἰὼν refers to the ἐξοδοί (l. 287). The part. is generally used of a future event, e. g. Phil. 353 εἰ τὰπὶ Τροίᾳ πέργαμ' αἰρήσοιμ' ἰὼν, etc.

l. 307. ἄτης, 'calamity.' All that met his eye implied ruin to himself, as well as great harm to the Achaeans. In Sophocles the word means not so much infatuation (though that sense is found, e. g. Ant. 623) as the consequence of infatuation.

l. 308. ἐν δ' ἐρειπίοις | νεκρῶν . . ἀρνείου φόνου. 'Among the dead ruins of the slain rams.' The gen. νεκρῶν is descriptive, as in ἀστρων εὐφρόνη El. 19, and the like. The words ἐρειπίοις ἐρειφθεῖς are of course connected, 'a ruin among ruins.'

l. 311. τὸν μὲν πλείστον χρόνον. 'The greater part of the time.'

l. 312. τὰ δεῖν' . . ἔπη, 'those dreadful threats.' Tecmessa still remembers the vehemence of Ajax. Cp. Ant. 408 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι, etc. This seems better than 'all dreadful things' (Herm.).

l. 313. φανοίην is the opt. future, and is due to oratio obliqua, cp. Phil. 352 λόγος καλὸς προσῆν, εἰ . . αἰρήσοιμι.

l. 315. φίλοι. Tecmessa, fearing that she was wrong in obeying Ajax, attempts to secure yet more the sympathy of the Chorus.

ll. 319, 20. It is possible to arrange the order of the words in this passage in two ways, (1) ἐξηγεῖτο πρὸς κακοῦ ἀνδρὸς (εἶναι) γόους τοιούσδε ἔχειν (= τοιαῦτα γοᾶσθαι). Cp. infra l. 581 οὐ πρὸς ἰατροῦ σοφοῦ, etc. and θήραν ἔχων = θηρώμενος: (2) ἐξηγεῖτο τοιούσδε γόους ἔχειν πρὸς κακοῦ κ.τ.λ. In (2) ἔχειν may be taken as in ἔχειν καλῶς, κακῶς, etc.; or rather, by a modification of the sense given in L. and S., s. v. ἔχω B. iii. 3 = 'that such lamentations come from a heavy-spirited man.' As ἔχειν εἰς = 'point towards,' so ἔχειν πρὸς τινος may mean 'proceed from.' ἐξηγεῖτο, 'he maintained.'

l. 321. ἀψόφητος . . κωκυμάτων. Similar extensions of the negative are common in Sophocles. ἄσκειος ἀσπίδαν, ἄχαλκος ἀσπίδαν, etc. Cp. the use of compounds like δίσσαρχαι, δικρατεῖς, δίστολοι, δίστομοι, as variations of δισσοί.

l. 323. κείμενος, 'whelmed in;' the word is metaphorical.

ll. 324, 5. 'Having sunk down amid the slain oxen, remains motionless.'

l. 328. ἐστάλην must be taken in a middle sense. 'I came forth.' Cp. O. T. 115 ὡς ἀπεστάλη.

l. 330. νικῶνται, 'are prevailed upon.' Tecmessa hopes that the Chorus will be able to divert Ajax from his evil intentions.

l. 332. τὸν ἄνδρα, κ.τ.λ. is in apposition to δεινά.

l. 333. Ajax is heard groaning within the tent.

l. 334. τάχ', ὡς ἔοικε, μᾶλλον. 'Soon, as it seems, even more,' i. e. Soon you will assert even more strongly that my story is δεινόν. Cp. τάχα μᾶλλον φήσεις in Plato, Rep. 10. 596 C.



1. 335. *θωύσσει* is used of urging dogs in the chase. Cp. Eur. Hipp. 219 *πρὸς θεῶν ἔραμαι πυσὶ θωύξαι*. Here it takes *βοήν* as a cogn. acc.

1. 338. For *ξυνοῦσι* cp. O. C. 7, 'to grieve over the signs of his past frenzy, being still haunted with their presence.' The word *παρῶν* appears superfluous, but such words are not unfrequently added by a kind of redundancy of expression, cp. supra l. 304 *λίαν*, and l. 267. If a change were necessary we might conjecture *φρονῶν*. *νοστήμασι* are here the signs or consequences of madness.

1. 340. *τάλαινα*, as in O. C. 318 of agitation and uncertainty.

1. 343. *ἐγὼ δ'*, 'while I.' The sentence though co-ordinate in form is really subordinate.

1. 344. The Chorus draw their conclusion from the connected character of Ajax' speech. *ἀνοίγετε*. The command is given vaguely, 'Open, some one.'

1. 345. *αἰδῶ*, 'self-reverence.' Cp. especially Eur. Fr. 364 (Erechtheus) *ὑπ' αἰδοῦς δ' οὐ λίαν ἀσπάζομαι*. The Chorus hope that Ajax will be touched with a sense of his own dignity on seeing them. The door of the tent now opens, and Ajax is discovered sitting on a raised platform amid the slain oxen and sheep. This change of scene was accomplished by the *eccyclema*. Cp. O. T. 1296, El. 1458.

1. 350. *ἐμμένοντες ὀρθῷ νόμῳ*, 'abiding true by a loyal law,' 'continuing true to me in a loyal manner.' *ὀρθῷ νόμῳ* is dative of the manner, and *ἐμμένοντες* is used absolutely (*ἐμμ.*, sc. *τῇ φιλίᾳ*). Cp. Eur. Phoen. 1241 *ἐμμενεῖν*, sc. *τοῖς ὅρκοις*; Thuc. 2. 2 *ἐνέμειναν αἱ σπονδαί*. It is of course also possible to construe *ἐμμ.* *ὀρθῷ νόμῳ* (*τῆς φιλίας*, etc.), but this seems less probable.

1. 351. Ajax compares himself to a ship in the midst of a raging sea. The middle voice of *εἶδον* is far from being uncommon in the tragedians. Perhaps it implies that the spectator takes, or is intended to take, a special interest in the sight before him. Cp. Aesch. P. V. 92 *ἴδεσθέ μ' οἷα πρὸς θεῶν πάσχω θεός*. The idiom remains in *ιδού*. *φοινίας* may be metaphorical, as in O. T. 24 *φοινίου σάλου*, or it may refer to the blood actually streaming from the slain oxen.

1. 355. The observation is intended for Tecmessa, not for Ajax. The nom. to *ἔχει* is *τούργον*.

1. 357. *ναῦας ἄρωγόν τέχνας*, 'helpers in the mariner's craft.' For the gen. cp. supra l. 201 *ναὸς ἀρωγοί*.

1. 359. The sing. *δε* is remarkable after *γένος*. It is explained by the fact that here, as often, the leader of the Chorus is addressed in the name of all. *ἐπέβας*, 'went aboard ship.'

1. 360. The words *ποιμένων ἐπαρκέσοντ'* are difficult. If allowed to stand, we must suppose that Ajax goes back to the scene of slaughter, being as yet only partially recovered from his madness, and calls on the

leader of the Chorus to do that which the shepherds had failed to do in defence of the flock, viz. to slay him. 'The only shepherd,' i. e. 'the only one to do the duty of a shepherd.' The expression is not perfectly accurate, but compare *μόνος τῶν ἄλλων*. Others read *πημονᾶν ἐπαρκέσονται*, *πημονῶν ἔτ' ἄρκος ὄντ'* (Jebb).

l. 362. *εὐφημα φῶναι*, as below l. 591, reproves an impious wish.

l. 363. *τὸ πῆμα τῆς ἄτης*. Cp. the Homeric expression *Od. 3. 152 πῆμα κακοῦ*, and *Phil. 765 τὸ πῆμα τῆς νόσου*.

l. 364. The article implies that the epithets express the usual well-known attributes of Ajax; these are placed in strong contrast to his present conduct.

l. 366. *ἀφόβοις θηροῖς* is perhaps best taken as an oxymoron, 'the wild-beasts which cause no terror,' as it were 'the gentle wild-creatures.' The other rendering, 'beasts which have no fear of man,' seems to have less force.

l. 367. *οἶον*, supply *γέλωτα*. The construction is = *ὡς πλέαν γέλωτος τὴν ὕβριν ὑβρίσθην*. For the passive cp. l. 217 *ἀπελωβήθη*.

l. 369. The sight of Tecmessa, whom Ajax knows to be conscious of the whole truth, combined with the consciousness of the effect of his own ruin on her life, wakes a new pang, and gives rise to this harsh outburst. *ἐκτός*, 'out of my sight!'

l. 371. *φρόνησον εὖ*, 'be of right mind,' 'recover a better mind.' Cp. *O. T. 649 θελήσας καὶ φρονήσας*.

l. 372. Note the position of *μέν*, and cp. *Ant. 557, 1297*.

l. 375. *ἐλίκεσσι* and *κλυτοῖς* are Homeric epithets. The precise meaning of the latter is doubtful. It seems to mean 'bleating' rather than 'famous,' unless it may be referred in this sense to the spoil, as being won by valour. For similar Homeric epithets which Sophocles sometimes turns from their original use cp. *supra l. 175 βοῦς ἀγελαίας*, *l. 179, infra l. 890 ἀμνηστὸν*: *Introd. Anal. p. 53*.

l. 376. *αἶμα* is cogn. acc. with *ἔδευσα*. 'I made blood to flow.' Cp. the use of *τέγγω* in such passages as *Tr. 850 τέγγει δακρύων ἄχραν*.

l. 377. *ἐπ' ἐξειργασμένοις*, i. e. over a deed that is done and therefore cannot be undone. A fragment of Agathon runs thus (*frag. 5*), *μόνον γὰρ αὐτοῦ καὶ θεοὶ στερίσκεται | ἀγέννητα ποιεῖν ἄσ' ἂν ᾗ πεπραγμένα*. Cp. *Aesch. Pers. 525 ἐπίσταμαι μὲν ὡς ἐπ' ἐξειργασμένοις*.

l. 378. This attraction of a clause beginning with *ὅπως* into the infin. is remarkable. There is a similar instance of *ὡς* in *O. C. 385 ἤδη γὰρ ἔσχεις ἐλπίδ' ὡς ἐμοῦ θεοὶ ὥραν τιν' ἔξειν*. Cp. *Aesch. Eum. 799*. *Thuc. 3. 39* has *τίνα οἴεσθε ὄντινα οὐκ ἀποστήσεσθαι*;

l. 381. *κακοπνέστατον ἄλημα*, 'villain most deeply defiled.' *ἄλημα* occurs again *infra l. 390*, and (as a v. l.) *Ant. 320*. It is commonly explained as = 'finely sifted flour,' and thus expresses metaphorically the essence as it were of roguery. But it seems probable that in this place

at least it is meant to suggest 'wandering about,' and so to express nearly the same taunt as in Phil. 1013 ἡ κακὴ σὴ διὰ μυχῶν βλέπουσ' αἰὲ ψυχή. Ulysses is ubiquitous, and no hole-and-corner business is too mean and dirty for him.

l. 382. γέλωθ' . . ἄγεις. The expression is unusual, but expresses loud and long-continued laughter. Cp. ἄγειν ἐορτήν.

l. 384. ἀτώμενος, 'marred,' 'involved in ruin.' Cp. Ant. 17.

l. 386. Ajax is bidden to remember his condition, and abstain from proud words.

l. 388. Telamon, the father of Ajax, was the grandson of Zeus and Aegina.

l. 389. ἀλημα, see above. It is rather 'wandering' than 'deceiving,' perhaps with a sarcastic allusion to the love of wandering, for which Ulysses was to be famous; cp. πολύτλας ἄνθρωποι infra l. 954.

l. 390. δισσάρχας. Cp. l. 251 δικορατεῖς, and the note on l. 321.

l. 395. To Ajax, who had once prayed for light, the light of day is now hateful, and darkness is full of light and comfort. Compare the situation of Oedipus, who, on the discovery of his unconscious crimes, hastens to shut himself off from daylight and the world. The situation would here be rendered more striking by the supposed time of the play. The slaughter of the cattle had taken place in the night, and Ajax awakes to consciousness with the returning day.

l. 396. For ὡς ἐμοὶ cp. Ant. 1161 Κρέων γὰρ ἦν ζηλωτὸς ὡς ἐμοί ποτε, i.e. 'to my apprehension,' or 'to one in my case.' Cp. O. T. 616 εὐλαβουμένῳ πεσεῖν, and note.

ll. 398-400. Two constructions of these lines are possible: (1) οὔτε γὰρ (εἰς) θεῶν γένος, οὔθ' ἀμερίαν εἰς ὄνασιν τινα ἀνθρώπων ἔτ' ἀξίως (εἰμι) βλέπειν. This requires that the preposition should be supplied in the first clause from the second. Cp. Ant. 366 ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει, and O. T. 761; (2) θεῶν γένος may be taken as the acc. after βλέπειν, and γένος supplied with ἀμερίαν ἀνθρώπων, τιν' εἰς ὄνασιν being taken separately='for any benefit.' The first rendering appears preferable, from the use of βλέπειν εἰς. Cp. El. 958 εἰς τίν' ἐλπίδαν βλέψας ἔτ' ὀρθήν, infra l. 514. For the omission of εἰμὶ with ἀξίως cp. O. C. 461, O. T. 92.

l. 403. οὖλιον. This, Wunder's, correction of the unmetrical δλέθριον seems the most probable. Many Epic words are used in this play (supra l. 373), with some change of meaning (οὖλιον must be passive here), and this very word is used again, infra l. 932 οὐλίῳ σὸν πάθει.

ll. 404 foll. These lines are hopelessly corrupt. We may translate, 'Whither, then, may one fly? Whither shall I go and there abide? Seeing that my fortunes here perish, my friends [together with these (perishing creatures)], and we are fallen upon foolish spoils. For

all the army would slay me by violence, striking me with both spears' (alluding to the δύο δοῦρε which each warrior carried). Perhaps εἰ τὰδε μὲν φθίνει, φίλοι, πάλαι, corresponding to ἐξέρω μεγ' ὅλον οὔτινα, and omitting στρατοῦ in l. 425, may be right. τίσις δ' ὁμοῦ πέλει has been suggested. τὰδε μὲν is a correction of Elmsley's for τὰ μὲν. τοῖσδ' ὁμοῦ may be a gloss on πέλαι, and this a corruption of πάλαι.

l. 412. πόροι ἀλίρροθοι, 'paths of the rushing sea.' πόροι is applied to the sea, especially to narrow seas, as the highway between nations. Cp. the Homeric ὑγρὰ κέλευθα. Others take πόροι to mean the rivers falling towards the sea, which is not so probable.

l. 413. νέμος ἐπάκτιον, 'woods on the promontory' which bounded the operations of the army.

l. 416. ἀμπνοὰς ἔχοντα, i. e. καθέξετε.

l. 417. φρονῶν, 'who has feeling.' The word is used like the Homeric πινυτός. τοῦτο . . . ἴστω. 'Those can have no sense of the situation, who fail to see what the end must be.'

l. 420. εὐφρονες Ἀργείοις. The streams of Scamander, as supplying water to the Argives, are kindly to them, and therefore in a manner hostile to Ajax, cp. infra l. 459 ἔχθει δὲ Τροία πᾶσα καὶ πεδία τὰδε. It is a telling stroke in the madness of Ajax that he should regard even inanimate things as hostile to him, who in his saner mood has such deep tenderness for them. Note that the word Ἀργεῖοι in this play seems to be less comprehensive than Ἀχαιοί, and to include only the chiefs. Ulysses includes Ajax under this name in l. 1340. But at this moment Ajax has cut himself off from the other chiefs.

l. 423. μέγα. Because implying self-comparison with Achilles.

l. 425. στρατοῦ. The gen. is to be taken with οὔτινα. Cp. infra l. 541 δεῦρο προσπόλων | ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.

l. 429. πρόκειμαι, 'I lie forlorn in dishonour.' Eur. Tro. 1178 ὦ χεῖρες, ὡς εἰκότες μὲν ἡδεῖας πατρὸς κέκτησθ', ἐν ἄρθροισι δ' ἔκλυτοι πρόκεισθε (lie helpless) νῦν.

l. 428. οὔθ'. Elmsley proposed οὐδ', and has been followed by many edd., on the ground that οὐ can only be followed by οὐδ'. Cp. Elmsley, O. T. Praef. xxxv, Med. 4, and Hermann's note. But the rule is too stringent; when the negative increases in force οὐ is no doubt followed by οὐδέ; but this is not necessary when οὐ . . . οὔτε represent οὔτε . . . οὔτε, and the negative is nearly balanced, applying equally to both clauses.

l. 430. 'Alas! Who would think that my name would thus suit my sorrows, and become a name for them?' Ajax is struck with the similarity of Αἴας and αἰαῖ. Such playing upon names is common in Greek. See especially Od. 1. 62 τί νύ οἱ (Ὀδυσσεῖ) τόσον ὠδύσαιο, Ζεῦ; Cp. Elmsley, Bacchae, 508. Names were supposed to stand in close connection with the nature or history of the person named. So Pindar

derives *Alas* from αἰετός Isthm. 5. 35. ἐπώνυμον is a supplementary predicate.

l. 432. καὶ δὲ καὶ τρεῖς, i.e. more than δι' αἶ. Cp. τρισμάκαρες καὶ τετράκις.

l. 433. For τοιούτοις, giving a reason, cp. supra l. 164. It can be used with or without γάρ, as τοιούσδε, supra l. 148.

l. 435. καλλιστεῖα is acc. with ἀριστεύσας. The word is either used = καλλιστεύματα, 'the most beautiful given as a prize,' with reference to Hesione, or it means 'the prize of honour,' i.e. the prize, not of one who is κάλλιστος, but who has done κάλλιστα ἔργα.

l. 438. Τροίας is gen. of apposition, like ἄστν Θήβης, etc. ἐπελθών, 'coming after him.' Cp. ἐφεδρος, ἐφήκειν, ἐπιγαμέω, etc. σθένει refers to bodily strength, not to an army.

l. 439. ἀρκέσας, 'having made good.' Cp. infra l. 535 ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέσαι. Extensions of the use of the cognate accusative are very common in this play.

l. 440. Ἀργείοισιν. For the dative = 'before,' 'in the sight of,' cp. O. T. 40 ὃ κράτιστον πᾶσιν Οἰδίπουν κᾶρα.

l. 444. αὐτ' = αὐτά, i.e. τὰ ὄπλα. μάρπτω has the sense of the Latin *occupo*. It brings before the eye the eager grasp which Ajax would have laid upon the arms. οὐ τις ἄλλος ἀντ' ἐμοῦ, 'none but I.' ἄλλος is really pleonastic. Cp. O. T. 7 παρ' ἀγγέλων . . ἄλλων ἀκούειν.

l. 445. παντουργῶ not = πανουργῶ, but rather a mental 'jack-of-all-work.' Cp. supra l. 381. There is a marked opposition between φρένας and κράτη. Ajax, in his consciousness of physical strength, has a contempt for the cunning of Ulysses.

l. 446. ἐπραξαν, 'made them over.' The word implies underhand dealing, cp. O. T. 124 εἴ τι μὴ ξὺν ἀργύρῳ ἐπράσσει' ἐνθένδε. ἀνδρὸς . . κράτη, 'pushing aside the prowess of this arm.'

l. 447. διάστροφοι, sc. γενόμεναι.

l. 448. ἀπηῆξαν, 'had swerved from,' 'started aside from.'

l. 449. ἐψήφισαν. The middle voice is more common. Here the active is used, because the Atridae did not merely give their votes, but determined the voting. There is a similar distinction between ἐπισκήπτειν and ἐπισκήπτεσθαι.

l. 450. The usual epithet of Athena is γλαυκῶπις, on which Sophocles here refines. Ajax recalls the fatal glances of Athena as she urged him on.

l. 451. Cp. supra l. 49 καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις. 'Already in the act to level my hand against them.'

l. 453. ἐν τοιοῖσδε, 'on such as these.' He turns a remorseful eye on the slain animals lying round him.

l. 455. ἐμοῦ μὲν οὐχ ἐκόντος. It was not the will of Ajax that his enemies should escape. As yet he is far from the mood of acquiescence expressed in l. 668 ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον.

l. 456. βλάπτει, 'hinder,' the earlier meaning of the verb; with metaphor from a race.

l. 457. For the optative cp. ll. 521, 1344. This feeling that he is abhorred of heaven and earth and man is characteristic of an unsettled mind, and he is also suffering from a shame which makes life intolerable. But these feelings have a logic of their own, and seize on the strongest reasons in their favour, viz. the harm he has done both to the Trojans and now to the Achaeans. Cp. the position of Coriolanus between Rome and Antium.

ll. 459-461. Observe the resolved feet, having an effect like that of a 'tremolo' in singing.

l. 461 μόνους is predicate with λιπών, 'having left them to themselves.'

l. 462. καί, ('then'), joins the question immediately with what precedes, as in the common καὶ πῶς; The thought of going home suggests in a moment the interview with Telamon, and must therefore be abandoned at once. ποῖον ὄμμα = πῶς τοῦτον ὄμμα; Cp. O. T. 421 ποῖος Κιθαῖραν οὐχὶ σύμφανος τάχα; also ib. 1371 foll. ὄμμασιν ποῖοις βλέπων, κ.τ.λ. He is thinking of eye meeting eye, and how his countenance will fall when he comes before his father. For ὄμμα cp. l. 977 ὦ ξύναιμον ὄμμα' ἐμοί.

l. 464. τῶν ἀριστείων, 'that meed of valour.' The article has a demonstrative force.

l. 465. ὧν αὐτὸς ἔσχε, κ.τ.λ. Namely, Hesione, supra l. 435. στέφανον εὐκλείας, 'a glorious crown.' For the descriptive genitive cp. El. 19 μέλαινα δ' ἄστρον .. εὐφρόνη, Eur. I. T. 857 ἐς κλισίαν λέκτρον, 'to the marriage tent.'

l. 467. μόνος μόνους. The latter word is added merely for the sake of the repetition, so as to give emphasis to the notion of 'single fight.'

l. 469. Ajax cannot die by a death, however honourable, which would give joy to his enemies.

l. 472. φύσιν γ', 'in my nature' whatever I may be λόγοις, 'in seeming.' See above ll. 364-67. Cp. O. C. 270 πῶς ἐγὼ κακὸς φύσιν; Eur. Hipp. 1191 Ζεῦ, μηκέτ' εἶην εἰ κακὸς πέφυκ' ἀνὴρ.

l. 473. τοῦ μακροῦ βίου. For the article cp. O. T. 518 βίου τοῦ μακράϊονος. Life is either long or short. The article marks one of the two alternatives.

l. 474. 'Who being in evils finds no respite therefrom.' κακοῖσιν is a dat. of circumstance = ἐν κακοῖσιν. Cp. Ant. 691 λόγοις τοιούτοις, οἷς σὺ μὴ τέρπει πλῆαν.

ll. 475, 6. These lines have been translated in various ways. 'What delight has day alternating with day, (or 'compared with day, or 'beyond day,' i.e. one day more), since it merely exposes us to death

and rescues us from it,' or 'since it merely brings us nearer death and then removes us from it,' i.e. 'there is no pleasure in a life which is merely a respite from death.' Herm. 'Quid potest dies cum die alternans oblectationis afferre, quum nihil nisi de moriendi necessitate aut addat aliquid aut differat?' Linwood: 'adding to the account of life and taking off from (i.e. deferring) death.' The construction of the genitive τοῦ, κ.τ.λ. is not very satisfactory in any of these translations, and the γὰρ is without force. Both these difficulties are obviated if the sense of τί is continued to the second clause. 'What pleasure can day following day' (Shakespeare's 'drawing days out') 'afford,—at least by adding or subtracting what from death?' Cp. El. 1485, ὅ τί γὰρ βροτῶν ἀν ξὺν κακοῖς μεμυγμένον θνήσκειν ὁ μέλλον τοῦ χρόνου κέρδος φέροι; Jul. Caes. 3. 1 'That we shall die, we know, 'tis but the time, and drawing days out, that men stand upon.' Such variations as ἡμαρ ἡμέρα are common, cp. Ant. 596 γενεὰν γένος, Eur. Hec. 410.

l. 477. οὐδενὸς λόγου, 'at any reckoning;' cp. O. C. 1225 μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον. Genitive of value: 'as worth any account.'

l. 478. κεναῖσιν ἐλπίσιν, 'empty hopes,' i.e. 'hopes of what cannot happen,' such as the hope that by living in dishonour a man may attain to honour.

l. 481. ὑπόβλητον, 'suggested,' cp. supra l. 189 ὑποβαλλόμενοι, and O. C. 794 τὸ σὸν δ' ἐπῆλθε δεῦρ' ὑπόβλητον στόμα. For the adjective followed by the descriptive genitive cp. infra l. 1004 ὃ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς.

l. 484. γνώμης κρατῆσαι, 'to sway your judgment.'

l. 485. τῆς ἀναγκαίας τύχης, 'helpless fortune,' i.e. 'the lot of the helpless.' It is however doubtful whether ἀναγκαία means 'irreversible' or 'under constraint.' Cp. infra l. 803. In El. 48 the meaning is more clear = 'a crushing calamity.'

l. 488. εἵπερ τινός. For the attraction cp. Xen. Mem. 2. 9. 3 χαρίζομενον οἷφ σοι ἀνδρί. For σθένοντος ἐν πλούτῳ cp. infra l. 613 θουρίφ κρατοῦντ' ἐν Ἄρει. Φρυγῶν is to be taken with τινός.

l. 489. Observe the slight doubtfulness of πού contrasted with μάλιστα.

l. 490. χειρὶ is added loosely after ἔδοξε. The gods may (πού) have willed it, but Ajax was clearly the agent in determining the event. This appeal to the power of her master (the ὠμοκρατῆς) shows the naïve tact with which Tecmessa has adapted herself to the character of Ajax, who did not care to be second, even to the gods.

l. 491. λέχος is cogn. acc., 'joined in thy wedlock,' = 'joined in wedlock with thee.' εὖ φρονῶ τὰ σά, 'my thoughts are devoted to thy welfare,' 'all that is thine is mine.' In heart and brain alike Tecmessa is watchful for the good of Ajax.

l. 493. ἢ συνηλλάχθης ἐμοί, 'where thou wast reconciled with me.' Till then, Ajax was the enemy who had ruined her home. Cp. Aesch. S. c. T. 363-65. Since then, he was her only friend.

l. 494. βάξιν .. λαβεῖν, like αἰτίαν .. λαβεῖν, etc. ἀλγαινῆν = 'causing pain.' βάξις in tragedy is a loud and sudden utterance, generally unpleasant. Cp. Eur. Hippol. 119 εἴ τις σε .. μάταια βάξει.

l. 495. ἐφείς. ἐπὶ seems to retain in composition the meaning, 'in the power of.' Cp. infra l. 1297 ἐφήκεν ἑλλοῖς ἰχθύσιν.

l. 497. ταύτη, refers back to εἰ. The death of Ajax is alluded to as a hypothesis, the results of it as a fact occurring in time. This distinction is lost by reading ἦ. 'If we lose you,' is far more pathetic than 'when you die.' Cp. O. C. 1443 εἰ σου στερηθῶ.

l. 500. τις = 'many a one,' as often in Homer.

l. 501. ἰάπτων, 'shooting at me;' so we have λόγοις βάλλων, θείων, ἀράσσαν, etc.

l. 502. ἰσχυσε, 'was mightiest when alive.'

l. 503. λατρείας, the plural refers to acts of mean service. ζήλου = the admiring envy with which Tecmessa was regarded by the other captive women. Cp. Eur. Med. 243 ζηλωτὸς αἰών, (of the happy wife).

l. 504. δαίμων, 'my fate,' i.e. the genius of my life. Cp. O. C. 76 πλὴν τοῦ δαίμονος, Hom. Od. 5. 396 στυγερὸς δέ οἱ ἔχραε δαίμων.

l. 505. Ajax has no other son than Tecmessa's child. Hence his race will be disgraced by the slavery of Eurysakes and Tecmessa.

l. 507. προλείπων, 'abandoning.' προ as in πρόκειμαι supra l. 428.

l. 509. ἀράται, 'prays;' the word is rare in a good sense. Cp. O. C. 1444 σφῶν δ' οὖν ἐγὼ θεοῖς ἀρῶμαι μήποτ' ἀντῆσαι κακῶν.

l. 511. διοίσεται, 'shall live out his life.' Cp. Rhes. 982 ἄπαις διοίσει. σοῦ must be taken with μόνος, and this as supra l. 461 μόνους τ' Ἀτρεΐδας. The middle voice has a distinct (subjective) meaning, 'shall carry through his life of himself' (ἀφ' ἑαυτοῦ). Hermann's interpretation, 'will be pulled to pieces by,' is perhaps worth considering. Middle futures have often a passive meaning, and οἴσεται is passive in Eur. Or. 440, and ἐξοίσονται in Hdt. 8. 49, ἐξοισομένων ib. 8. 76 (Veitch, Greek Verbs).

l. 512. ὅπ' ὀρφανιστῶν, 'tended by (at the mercy of) orphan-guardians.' The preposition is used partly in the sense of 'accompanied by,' and partly as if διοίσεται were a passive verb; cp. πάσχειν ὑπό, θνήσκειν ὑπό, etc.

l. 514. εἰς δ' τι βλέπω, 'to which I may look for support.' Cp. supra l. 399 βλέπειν .. εἰς ὄνασιν ἀνθρώπων, Ant. 922 τί χρή με τὴν δύστηνον εἰς θεοὺς βλέπειν; El. 959 εἰς τίν' ἐλπίδων βλέψας' ἐτ' ὀρθήν; βλέπω, subjunctive. (Observe ἱ + βλ.)

l. 516. ἄλλη μοῖρα, 'another doom.' Ajax has already been placed



on an equality with Fate, supra l. 490 καὶ σὴν μάλιστα χειρὶ. We are not allowed to think of Ajax as causing the death of Tecmessa's parents, though he has devastated her country and reduced her to slavery.

l. 517. θανασίμους οἰκήτορας. There is an association from the literal meaning, 'has taken down.' Cp. Eur. Supp. 829 κατὰ με πέδον γὰρ ἔλοι. Other translations are, 'destroyed them so that they are,' or perhaps with reference to the legal meaning of καθαιρεῖν, 'condemned them to be.'

l. 518. Throughout this speech, and more especially in this passage, there is an echo of Il. 6. 405-406.

l. 519. ἐν σοὶ... σώζομαι, cp. ἐν σοὶ κείμεναι, εἰμί. For πᾶσα cp. supra l. 275 πᾶς ἐλήλαται.

l. 520. Tecmessa has been urging the topics which she thinks most likely to move Ajax. She cannot end without one more appeal to his love for her.

ἀνδρὶ after προσεῖναι.

l. 523. She ventures in concluding on this indirect reproach, hoping to rouse Ajax and divert him from his purpose.

l. 525. 'I would that thou wert moved in spirit, even as I am.' ἔχειν οἶκτον = to be touched with pity.

l. 526. αἰνέειν, 'approve,' in the sense of 'agreeing to.'

l. 528. εὖ with τελεῖν, 'to carry out to the end.' τολμᾶ, 'can bring herself to.' Cp. Aesch. P. V. 999 τόλμησον, ὦ μάταιε, τόλμησόν ποτε πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν. Ajax knows that Tecmessa will be reluctant to bring the child.

l. 530. The division of a tribrach into three words is not uncommon when the words τὸν ἐμὸν form part of the foot, e.g. Aesch. S. c. T. 530, Eur. Hec. 10, 1185, 1203, 1234, I. T. 966. Cp. also Phil. 651, O. T. 967 πατέρα τὸν ἐμὸν· ὁ δὲ θανών.

l. 531. καὶ μὴν... γε. The particles (cp. l. 539) imply that there was a hindrance in the way of complying with the request of Ajax. φόβοισι, the plural is intensive. 'Indeed in my fears I have put him out of the way of harm.' 'Do you mean in the midst of this unhappiness, or how?'

l. 532. τί μοι λέγεις; cp. O. T. 954 τί μοι λέγει; (precatory μοι).

l. 534. The genitive following πρέπον may be explained by the analogy of ἄξιον, and by the meaning of the genitive. Conversely, we have ἄξιον with the dative. So ἐπόμενος sometimes takes the genitive in Plato. Cp. also Menex. 239 C πρεπόντως τῶν πραξάντων.

l. 535. ἀλλ' οὖν = 'well, that being so.' For the particles cp. Ant. 84 ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενί. Tecmessa claims credit for what she has done. 'This service at least was due to my watchfulness.' For τοῦτό γ' ἀρκέσαι cp. supra l. 439 οὐδ' ἔργα μείω χειρὸς ἀρκέσαι ἐμῆς.

1. 536. ἐπήνεσα. The aorist is significant of instant and hearty commendation. Cp. El. 668 ἐδεξάμην τὸ ρηθέν. ἔθον, cp. O. T. 134 τήνδ' ἔθεσθ' ἐπιστροφήν.

1. 537. Tecmessa has gained her point in excusing the absence of the child, and now ventures to ask what further service she can render. The second ἄν is perhaps not merely repeated but to be taken with a participle supplied from ὠφελᾶμι = ὥς ἐκ τῶνδ' ἄν ὠφελούσα.

1. 539. The dative of the agent is rare except with the perfect passive. Cp. infra l. 722 κυδάζεται τοῖς πᾶσιν Ἀργείοισι. The prepositions 'with' and 'by' are often confused in early English dramatists.

1. 540. μή οὐ is justified because μέλλει contains a negative notion and the sentence is interrogative. Cp. Aesch. P. V. 627.

1. 541. προσπόλων is a partitive genitive with ὅσπερ. Cp. l. 544.

1. 543. ἔρποντι, sc. τῷ προσπόλῳ. For λελειμμένῳ λόγων, 'not catching what is said,' cp. Eur. Or. 1085 ἢ πολὺν ἀλείψαι τῶν ἐμῶν βουλευμάτων. It is an idiomatic expression, something like 'to seek' in English.

1. 544. ὅδε. The attendant now comes in sight.

1. 545. Ajax is sitting above the stage amid the carcasses of the slain animals. He desires that his child may be lifted up to him. For the inverted position of οὐ cp. Ant. 96 πείσονται γὰρ οὐ, O. C. 1365 εἰ δ' ἐξέφυσα τάσδε μή 'μαντῷ τροφούς, O. T. 527, Eur. Alc. 682 ὀφείλω δ' οὐχ ὑπερβλήσκειν σέθεν. For the postponement of the particle που cp. Ant. 726 οἱ τηλικοῖδε καὶ διδαξόμεσθα δῆ;

1. 547. δικαίως, 'truly.' Cp. O. T. 853 φανεί δικαίως ὀρθόν, Tr. 348 ἢ πρόσθεν οὐ δίκαιος ἄγγελος παρήν, and also the use of πανδίκως, e.g. O. C. 1306 ἢ θάνοιμι πανδίκως.

1. 548. νόμοις, 'courses.' Cp. Ant. 191 ταιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν. For ὥμοις cp. ὠμοκρατής, supra l. 205, and note.

1. 549. For the change of subject cp. O. T. 1089 μή σέ γ'... αὔξειν, καὶ χορεύεσθαι παρ' ἡμῶν.

1. 552. Ajax in praying for his son's happiness reflects that even now the child is in one respect happier than himself.

1. 553. 'That you have not in any way perception of these miseries.' οὐδέν is adverbial, and κακῶν is the genitive after ἐπαισθάνει.

1. 554. Cp. Tr. 144 τὸ γὰρ νεάζον... ἡδοναῖς ἄμοχθον ἐξαίρει βίον. The line is not unlike Sophocles, but it is not wanted here, and has probably slipped in from a quotation in the margin.

1. 555. ἕως. For the omission of ἄν cp. Tr. 148, Phil. 764.

1. 556. This construction of δεῖ with ὅπως, instead of the more usual infinitive, occurs again Phil. 55 τὴν φιλοκλήτου σε δεῖ ψυχὴν ὅπως λόγοισιν ἐκκλέψεις, also Cratinus, Νεμ. 2 δεῖ σ' ὅπως μηδὲν διοίσεις. It

may have arisen from two constructions, *δεῖ* with the infin., and *δπως* with the fut. in the sense of 'see that you do,' etc.

l. 557. *ἐν ἔχθροῖς*, i. e. 'in dealing with your enemies.' Cp. infra l. 1315 *ἐν ἐμοὶ θρασύς*, and note on l. 1092.

l. 558. The child is compared to a young plant, 'quam mulcent auræ, firmat sol, educat imber.' The same imagery is used in Tr. 145. Cp. Il. 18. 56 *ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος*.

l. 559. *χαρμονήν*, accus. in appos. to the sentence. For the language cp. Eur. Ion 1379 *παιδὸς ἀπολέσασα χαρμονάς*. 'To this thy mother's joy.'

l. 561. *λώβαις*, 'acts of outrage.' Cp. Il. 46, 1392, El. 1196 *καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς*.

l. 562. *τοῖον*. Cp. supra l. 148 *τοιούσδε λόγους*, l. 251 *τοίας ἐρέσσουσιν ἀπειλάς*. *πυλωρὸν φύλακα*, 'a watchman of the gate,' i. e. trusty watchman. The preposition *ἀμφὶ* is connected with the verbal meaning in *φύλακα*, (*φυλάσσειν ἀμφί*). For the chosen man as warder of the gate see Nisus in Virg. Aen. 9. 174.

l. 563. *τροφῆς δοκνον*, 'active to maintain thy life.' *ἔμπα* has reference to *κεῖ*, cp. supra l. 121 *ἐποικτεῖρω δέ νιν δύστηνον ἔμπα καί περ ὄντα δυσμενῇ*. For the shortened form cp. *πάλι* in later Greek.

l. 564. *οἶχνεῖ*, 'roams,' 'goes to and fro,' as a hunter seeking his prey. The word is used in El. 165, 313, of the lonely pacing of one in grief.

l. 566. *ὕμῖν τε*. Ajax gives a charge in common to the Chorus and Teucer, and adds a message which the Chorus are to convey to Teucer, thus giving them a part in the fulfilment of his last wishes.

l. 569. *Εριβοία*. The case of the word is not influenced by *λέγω*. Cp. Ant. 567 *ἀλλ' ἦδε μέντοι μὴ λέγ', οὐ γὰρ ἔστ' ἔτι*. Eriboea is mentioned by Pindar as the mother of Ajax, Isthm. 5. 65. There is a touch of pathos in this mention of the mother's name. Some think this is to distinguish Eriboea from Hesione.

l. 572. *θήσουσι*. The construction is carried on with *δπως*, hence the future. *τιθέναί* as in *τιθέναί ἀθλον*. *ὁ λυμεῶν ἐμός*. The order of the words is against the grammatical rule that attributes have the article (e. g. *ὁ ἀγαθὸς Σωκράτης* not *ὁ Σ. ἀ.*). But the possessive is sometimes placed as above for peculiar emphasis. *Quasi ὁ λυμεῶν .. ἐμός λυμεῶν*. Cp. Eur. Hipp. 683 *ὁ γεννήτωρ ἐμός*.

l. 574. *αὐτὸ* anticipates *σάκος*. It is the principal piece of armour, familiar to Ajax and to others as a part of himself.

l. 577. *τεθάψεται* is a future for the imperative, expressing confident certainty. There is no reason to suppose that the construction with *δπως* is continued here. These injunctions are fulfilled by Teucer, infra ll. 1407, 8.

l. 579. *ἐπισκήνους*, 'before the tent.' See l. 3 *ἐπὶ σκηναῖς*.

l. 580. φιλοίκεπστον, 'fond of weeping' (οἰκτίζεσθαι), or 'prone to self-pity.'

l. 581. 'It does not mark a skilful leech to drone charms over a wound which needs surgery.' For πρὸς with the gen. cp. supra l. 319.

l. 582. τομῶντι, 'crying for the knife,' a desiderative. For charms as a species of medicine cp. Tr. 1001 foll. See also Thuc. 2. 47, Od. 19. 457.

l. 583. προθυμίαν, 'this eager vehemence,' i. e. these eager solicitations to shut up the tent.

l. 586. σωφρονεῖν καλόν. The advice is given in the same spirit as before, l. 293 γύναι, γυναιξὶ κόσμον ἢ σιγὴν φέρει.

l. 588. θεῶν is to be 'scanned' as one long syllable: cp. infra l. 1129. For προδοῦς γένῃ cp. O. T. 577 γήμας ἔχεις, etc. 'Do not be guilty of betraying us.'

l. 590. Ajax is not a debtor to the gods that he should yield to an appeal in their name. Whatever sin he may have committed against them has been more than atoned for by the cruelty of Athena to him. (Thuc. 7. 77). His impiety is reproved by Tecmessa. ἀρκεῖν = *praestare*, cp. supra l. 429 ἔργα . . ἀρκέσας.

l. 593. οὐ συνέρξεθ'. As Tecmessa hesitates to comply with his request he turns to the attendants. Cp. supra l. 344 ἀλλ' ἀνοίγετε. While Ajax is thus closed up in the tent, Tecmessa retires to her own apartment with the child. The form συνέργω is Ionic: but Plato also uses ξύνεργις not ξύνειργις.

ll. 596 foll. The Chorus, who are mariners much more than warriors, express their longing for home and their weariness of Troy: from this they pass to the madness of Ajax and the grief which Telamon and Eriboea will feel when they hear of the affliction of their son. ὦ κλεινὰ Σαλαμίς. Sophocles is speaking as an Athenian of the fifth century B.C. The anachronism would be readily condoned by his audience.

l. 597. Though ἀλίπλαγκτος has the most authority, ἀλίπλακτος seems preferable. For how can an island be said to 'wander on the sea?' There are the πλαγχθεῖσαι πέτραι, and Delos, in the myth, was once a 'wandering' island, but no legend of the kind is connected with Salamis. If ἀλίπλαγκτος is retained, it must mean 'wandered round by the waves.'

ll. 600 foll. The text is very uncertain. Translate, 'But I unhappy—long time is it since I, abiding in the meadow of Ida, 'midst the grass of the flocks, for ever keep my nightly watch, worn out by time without count (of the days).' Cp. infra ll. 1206 foll. κείμαι δ' . . δει πυκιναῖς δρόσοις τεγγόμενος κόμας. The Chorus are weary of inaction as well as of exile. They long either to be in rocky Salamis or at sea. Another reading is Ἰδαῖα μένων λειμῶνι' ἀποινα, μηνῶν ἀνῆριθμος,

αἰὲν εὐνώμα, κ.τ.λ., i. e. 'I wait for my reward in the meadows of Ida, without count of months, ever worn by the steady march of time.' But this involves violent changes, and the meaning is harsh. *μηνῶν* suits admirably with *ἀνήριθμος*, but *μήλων* is required for *πόα* (*ποιά*), which can hardly stand alone. The reading 'Ἰδᾶδι μίμνω χειμῶνι πόα τε, μηνῶν, κ.τ.λ., 'I wait in the land of Ida winter and summer,' etc., is very improbable. *ἀνήριθμος*, though in the nom. case, really qualifies *χρόνον* (for which *πόνον* has been conjectured).

l. 606. *κακὰν ἐλπίδ' ἔχων*, 'cherishing a miserable hope,' i. e. 'such a hope as the miserable have,' 'misery's hope.' This meaning is required by *ἔτι ποτέ*. The hope of release by death is nearer than return. Cp. 'the haven of the grave,' Shelley (Euganean hills).

l. 608. *ἀΐδηλον*. Probably not 'destructive' as in Homer, but 'gloomy.' Observe the assonance.

ll. 609, 610. 'And abiding with me, fast by my side, is Ajax stricken beyond healing.' *ἔφεδρος* is perhaps used in the simplest sense = 'seated near,' or, 'close at hand,' i. e. no longer going forth to battle. Cp. supra l. 194 *ἀνα ἐξ ἐδράνων ὅπου . . στηρίζει ποτέ*. 'Sic et de exercitu in terram exposito.' Eur. Rhes. 954 *ἔφεδρος γῆς στρατός*. This suits with *ξύναιλος*. The word has been commonly taken in the technical sense of a third combatant, i. e. one who takes up the cause of the vanquished, and must be met by the conqueror, as an additional foe. Cp. Aesch. Cho. 866 *μόνος ὦν ἔφεδρος*. Thus the Chorus would regard Ajax in his incurable madness as an additional foe, in so far as he would bring upon them the resentment of the Greeks in addition to that of the Trojans.

l. 611. *ξύναιλος*, 'abiding with.' Cp. supra l. 321.

l. 614. *φρενὸς οἰοβώτας*, 'a lonely feeder of his mind,' or, 'a lonely feeder in respect of his mind.' As elsewhere, an Homeric picture is used metaphorically to describe a state of mind. See Il. 6. 200-202 *ἀλλ' ὅτε δὴ . . πάτον ἀνθρώπων ἀλεείνων*. Cp. *οἰοβούκολος*, *οἰόπολος*. He turns his mind away from all others, like a herdsman driving a single heifer apart from the herd. The Chorus know that Ajax is recovered from his madness, but they do not know his present purpose. He has shut himself up from them in the gloom of the tent. Another rendering is 'mente destitutus.'

l. 615. The question has been raised whether *εὔρηται* is passive or middle, 'has been found a great grief,' or, 'has caused great grief.' The sense of the word seems to favour the subjective middle (but cp. Tr. 1075 *θηλὺς εὔρημαι τάλας*). See infra l. 1023 *εὐρόμην*, Aesch. Pers. 742 (et passim), Hdt. 3. 148 (*εὐρήσεται* active), and *εὐρίσκομαι* generally means 'find for myself,' 'gain.' Cp. O. T. 1355 *οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόγδ' ὄχος*,

l. 619. *μεγίστης ἀρετῆς* is a qualifying genitive to *ἔργα*.

l. 620. 'Have fallen, ay fallen, unloved among the loveless, the forlorn Atridae.' The Atridae, so abject as to disown a friend, have forgotten the noble deeds of Ajax. *ἔπεσε* = *ἐξέπεσε*, 'have fallen from memory.'

l. 622. *ἐντροφος* = *τραφεῖσα ἐν*. Hence the datives *ἀμέρῃ* and *γῆρῃ*, unless *λευκῇ γῆρῃ* be regarded as a dative of manner or of time, separate from *ἐντροφος*. Some would read *λευκὰ δὲ γῆρᾷ*.

l. 625. *νοσοῦντα φρενομόρως*, 'stricken with disease to the ruin of his mind.' For the adv. cp. Thuc. i. 21 *ἀπίστως ἐς τὸ μυθῶδες ἐκνευικηκότα*.

l. 627. *αἰλινον*, sc. *ῥοῖ*, *θρηνήσει* from *ῥοῖ*, l. 630. 'Will raise a lamentable cry.'

l. 629. *οὐδ'*, 'but not.' Her cry will not be that of the nightingale. For this adversative use of *οὐδ'* cp. El. 132 *οὐδ' ἐθέλω προλιπεῖν τόδε*. For the negative form of the sentence cp. O. T. 1277.

l. 631. *χερόπληκτοι . . δοῦποι* = 'the sound of striking hands.' I.e. *πλήσσεται δοῦπους ταῖς χερσίν*.

l. 634. Some word of general meaning must be supplied from *πесоῦνται*, e.g. *ἔσται*.

l. 635. For *κρείσσων* cp. O. T. 1368 *κρείσσειν γὰρ ἦσθα μηκέτ' ὧν ἡ ζῶν τυφλός*. The form is Ionic. *Ἄιδῃ* is the dative of place. Cp. Hom. Il. 23. 244 *εἰσόκειν αὐτὸς | Ἄιδι κεύθωμαι*, El. 174 *ἔτι μέγας οὐρανῷ Ζεῦς. νοσῶν μάταν*, not 'incurably sick,' or, 'sick unto death,' but 'sick of a phrenzy.'

l. 636. *ἐκ πατρώας γενεᾶς* = *πατρόθεν*.

l. 638. *πολυπόνων*, cp. infra ll. 1186 foll.

l. 640. *ἀλλ' ἐκτὸς ὀμιλεῖ*, 'consorts with them so as to be outside them;' i.e. 'does not consort with them,' an oxymoron. Cp. O. C. 1575 *ἐν καθαρῷ βῆναι*, Phil. 1153 *ἀνέδην . . ἐρύκεται*, Aesch. Pers. 756 *ἐνδοσὶ αἰχμάζειν*. Cp. the prose expression *πόρρωθεν ἀσπάζεσθαι*, 'to have nothing to do with.' (Plato, Charm. 153 B.)

ll. 644 foll. '(A sorrow) such as no life-time (of any among) the sons of Aeacus except this has nurtured.' *αἰὼν* has the Epic meaning of 'life-time.'

l. 646. Ajax now comes out again from the tent upon the stage. Tecmessa and Eurysakes are also present: we must suppose that she has watched the movements of Ajax. The fiercer spirit in which he was last seen, and which might have ended in rash and sudden self-violence, appears to him now a far-off thing. Time who changes all things has changed him. He is gentle and submissive, but has not relinquished his purpose, which he no less sees to be inevitable in his calmer mood. This, however, he must hide from Tecmessa and the Chorus, and he accordingly veils it with the instinctive subtilty of a

mind bent on suicide—the more easily as the Chorus are ready to believe what they desire, and Tecmessa has no suspicion that Ajax will deceive her. Nor can any of those about him really fathom his trouble. Yet his real feeling shines through his dissimulation. Cp. Tr. 436 foll.

l. 647. φύει τ' ἄδηλα, 'brings forth though hitherto unseen.' κρύπτεται, middle, 'hides in herself.' Cp. Aesch. Cho. 127 ἢ τὰ πάντα τίκτεται.

l. 648. ἀελπτον. Cp. Archil. Frag. 74 χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον, Ant. 388 ἀναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον. ἀλίσκεται, 'is overtaken.' Time outruns all.

l. 650. τὰ δαίν' ἐκαρτέρουν, 'showed such harsh firmness.' The acc. is cognate. For the article cp. supra l. 312.

l. 651. βαφῇ σίδηρος ὤσ, (sc. καρτερὸς γενόμενος), 'like iron (made firm) by dipping.' These words have been usually construed with what comes after—ἐθελύνθην στόμα. But iron becomes hard, not soft, by immersion; and no explanation that has been given removes this difficulty. It seems therefore preferable to connect the word with what goes before. 'I who then hardened my heart, as iron is hardened by the surge.' Steel becomes in a sense more pliable by tempering, but can in no sense be said to lose its edge, στόμα. (στόμα, (1) 'edge,' (2) 'speech.' The first meaning is taken by Tecmessa and the Chorus, the second perhaps thought of by Ajax or the poet.)

l. 652. οἰκτείρω .. λιπεῖν. The infinitive is ambiguous, i.e. it may mean, 'I leave her with pity,' or, 'pity will not let me leave her.'

l. 654. παρακτίους λειμώνας. The grassy hollows on this side of the rising ground towards the cliff. Infra l. 805 ἀγκῶνας.

l. 656. θεῶς, sc. Παλλάδος.

l. 657. χῶρον must be repeated with κίχω. The 'abominable thing' was to be cast out into a desert place. Cp. Ant. 773 ἄγαν ἔρημος ἐνθ' ἂν ᾗ βροτῶν στίβος.

l. 658. κρύψω. He really hides it in his body. ἔγχος = 'a sword.' βελῶν also merely means, 'weapons of offence.'

l. 659. γαίας is a partitive genitive of place = 'somewhere in earth.' It is to be taken with ὀρύξας. With ἐνθα μή τις ὄψεται cp. O. T. 1412 ἐνθα μή ποτ' εἰσόψεσθ' ἔτι. But Ajax means that his act will be unseen, and that the hilt of the sword will be imbedded in the ground.

l. 660. σωζόντων, 'have it in their keeping.' Cp. El. 436 foll. The sword would be buried in his tomb, supra l. 577.

l. 661. χειρὶ is added merely to make the effect more graphic. 'I took it in my hand.' The exchange of sword and girdle was actually made on the battle field. Il. 7. 303 foll.

l. 666. τοιγάρ, 'therefore,' draws an inference from all that precedes, since I am in misfortune, and time changes all things, and even my proud spirit is at last subdued.

l. 670. *τιμαῖς*, to 'office,' or 'authority.' *τοῦτο μὲν* is answered by *δὲ* in l. 672. Cp. O. C. 440 *τοῦτο μὲν . . οἱ δ' ἐπαφελεῖν*. Elsewhere we have *τοῦτο μὲν—τοῦτ' ἄλλ'—τοῦτ' αἰθίς*. *νιφοστιβεῖς*, 'whose paths are in the snow,' or rather, 'whose track is marked by snow.' Not 'thick with snow,' in which there is no personification.

l. 671. *ἐκχωροῦσιν*, 'make room for,' as Ajax makes room for the Atridae.

l. 672. *αἰανής*, 'dreary.' *κύκλος* is the circle of the sky, like *ἀψις* in Plato, *Phaedr.* 247 B (though some understand the moon). Transl. 'Night's dreary orb retires for white-steeded Day to advance her light.'

l. 673. *φέγγος φλέγειν*. I.e. ὥστε τὴν ἡμέραν φλέγειν τὸ αὐτῆς *φέγγος* (cogn. acc.) Cp. Aesch. *Pers.* 386, 7.

l. 674. 'The winds, after blowing terribly, leave to gentle rest the moaning sea.' Cp. Virgil's '*straverunt aequora venti*,' '*Ixionii vento rota constitit orbis*;' Horace, *Od.* i. 3, 16 '*Quo non arbiter Hadriae major tollere seu ponere vult freta*,' Ib. C. S. 9 '*Alme Sol curru nitido diem qui promiss et celas*.' *κοιμίζω* here (cp. *αἶρω* supra l. 75) = *ἐὰν κοιμᾶσθαι*.

l. 675. *ἐν δ'*, 'and also.' Cp. O. C. 55.

l. 677. *ἡμεῖς* = 'mankind.' Cp. supra l. 125 *ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο, κ.τ.λ.*

l. 678. *ἐγὼ δ'* = 'I at any rate.' The sentence which follows is irregular; part of it is made to depend on *ἐπίσταμαι*, and part is independent. Either both clauses should have been independent, and *ἐπίσταμαι γὰρ* regarded as a parenthesis, or both should have been dependent on *ἐπίσταμαι*, in which case we might supply *σωφρονήσω* with *ἐγὼ δέ*. But Porson's conjecture, *ἐγὼ δ'*, is possibly right. 'I am sure of it,' viz. that men ought to learn temperance.

l. 680. This *gnomé* is said to have been first expressed by Bias of Priene.

l. 681. *βουλήσομαι*, 'I shall choose.'

l. 683. 'The haven of comrade-ship is untrustworthy.' The language borrows the common metaphor of the Greeks. Anything which may be regarded as affording rest or shelter is called a *λιμήν*. So here we might expand, 'He who seeks protection in the good faith of a comrade has cast his anchor in a dangerous haven.'

l. 684. *ἀμφὶ τούτοιςιν*, 'concerning my relations with foes and friends, and towards the gods.'

l. 685. *διὰ τέλους* is to be joined with *τελείσθαι*. 'To be accomplished to the end.'

l. 687. *ταῦτά τῇδε*, 'even as she.' *τάδε | τιμάτε*, 'pay homage to these commands.'

l. 689. *μέλειν . . εὔνοεῖν*. It is not necessary to suppose a change of



subject as in *supra* l. 549, for μέλει is sometimes used as a personal verb (El. 342). Ajax refers to his own funeral rites. The Chorus understand the word in a more general sense. There is a similar ambiguity in the next line.

l. 692. σεσωμένον, 'saved,' i. e. by death, in which alone was salvation to be found. The perf. part. of this verb is commonly used, as denoting a state of safety. Ajax now leaves the stage as though going into the country. Tecmessa withdraws. The Chorus, delighted at the change in the mind of Ajax, break forth into a song of gladness, and dance as they sing. There are similar wild strains, though less clearly marked as hyporchemata, in O. T. 1086 foll., Ant. 1115 foll., Tr. 205 foll.

l. 693. ἔφριξ' ἔρωτι, 'I thrilled with emotion.' The aorist denotes the sudden nature of the joyous thrill. περιχαρῆς δ' ἀνεπτάμεν, 'I fluttered overjoyed.' Cp. Ant. 1307 ἀνέπταν φόβῳ.

l. 694. The island Psyttaleia, adjacent to Salamis, was a haunt of Pan. Aesch. Pers. 448 foll. This may be the reason why Pan is addressed here rather than any other deity. But the words Κελλανίας, κ.τ.λ. make this doubtful, and Pan was regarded as the source of sudden changes of mind, as e. g. in Panic fear.

l. 695. ἀλίπλαγκτε. Either (1) the Chorus address Pan by the epithet which suits the present need, (but there is no good ground to suppose that 'sea-roving' was an attribute of Pan), or (2) the predicate with φάνηθ' is attracted into the vocative. For this cp. Phil. 828 εὔαιε ἡμῶν ἔλθοις.

l. 699. θεῶν χοροποι' ἀναξ, 'O thou of the gods who art the lord of the dance.' Cp. O. C. 869 θεῶν δ' πάντα λείσσαν ἥλιος. Pan was pre-eminent among the gods as author of dancing. So Bacchus is addressed in Ant. 1146 πῦρ πνεόντων χοράγ' ἄστρον. μοι is to be taken with ξυνών.

l. 700. ὀρχήματ' . . . λάψης. The words denote a wild excited dance. The phrase for solemn stately dancing is χοροὺς στῆσαι. Nysian dances are those of the nurses of Bacchus; the Cnosian (Il. 18. 590) or Cretan may refer to the dance of the Curetes, or to the dancing-ground of Ariadne, which was at Cnossus. αὐτοδαή, 'coming of themselves,' i. e. almost instinctive, as dancing is an instinctive expression of joy. Or the word may mean 'taught by thyself,' with reference to Pan as the source of such knowledge.

l. 704. εὐγνωστός, almost = ἐναργής, in such shape that all may know him.

l. 706. 'Ares has loosed from our eyes the awful grief.' The grief of the Chorus was indirectly the work of Ares, a name Sophocles seems to have used generally, to describe a source of evil influence. Hence he

is said to remove the mischief he brought. Cp. supra ll. 674-6. For the expression cp. Hom. Il. 13. 444 ἀφίη μένος ὀβριμος Ἄρηα.

l. 709. 'Now, O Zeus, the white light of fair day may come near the swift sea-traversing ships.' Or πελάσαι may be transitive. 'Now, O Zeus, thou mayest bring,' etc. The former suits better with the broken, interjectional strain. The passage must be taken in connection with the supposed time of action. So long as their grief had continued the Chorus were anxious for the night to continue, but now they could welcome the return of day. This seems better than making πελάσαι = ὥστε ἡμᾶς πελάσαι, 'now light returns (metaph.) and we may go near to the ships.' The 'swift ships' are in any case associated with the mariners' hope of returning home. Cp. l. 900.

l. 711. λαθίπωνος πάλιν. Ajax has recovered from his trouble and has forgotten it. The word πάλιν merely points to the general idea of recovery. But αὖ = 'once more.'

l. 712. The Chorus assume that Ajax has already made a sacrifice, cp. supra l. 655, 6. For this use of the aorist = the perfect cp. infra l. 739. πάνθ' ὅσα θεοῖσι are ordinances with full rites, as opposed to ἀνυπερέστυα. The unmeasured expression arises from the mood of the Chorus.

l. 714. μαραίνει. The word in its derivation seems to mean 'smooths' or 'soothes;' and so 'quenches.' Cp. φλόξ ἐμαράνθη Il. 9. 212. It may be connected with εὐμαρής, cp. El. 179 χρόνος γὰρ εὐμαρής θεός. μέγας, 'mighty,' supra l. 226. In the MS. these words are followed by τε καὶ φλέγει. These, if genuine, suppose a hiatus in the antistrophe; but it is possible that they have been added from some other passage by which the idea, 'time bringeth all things to darkness and light,' was treated.

l. 715. ἀναύδητον, 'forbidden to be uttered.' Cp. supra l. 386 μηδὲν μέγ' εἶπε. The Chorus are echoing the words of Ajax above, l. 648 καὶ ἐστ' ἀελπτον οὐδέν.

l. 717. θυμῶν. If the plural is correct, it is unique in tragedy. The dative follows the meaning of the noun.

l. 719. Instead of the entrance of a prophet (as in O. T., Ant.) we have a reported speech of Calchas, which reads the true lesson of the situation. τὸ πρῶτον, κ.τ.λ., i. e. the first thing which I wish to tell is that, etc. Cp. O. T. 1234 ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ μαθεῖν, κ.τ.λ. The messenger gives the pleasant news first.

l. 721. μέσον . . στρατήγιον. The general's tent, which was in the middle of the camp.

l. 722. κυδάζεται, historical present. This is said to be a Sicilian word. For the dative cp. supra l. 539 ἄτιμος Ἀργείοισιν ᾧδ' ἀπόλλυμαι.

l. 723. The order of words is—πρόσωθεν μαθόντες ('recognizing') αὐτὸν στείχοντα, ἀμφέστησαν ἐν κύκλῳ.

l. 724. *ὀνείδουσιν* | *ἤρασσον*. Cp. Phil. 374 *εὐθὺς ἤρασσον κακοῖς τοῖς πᾶσιν*. Aesch. S. c. T. 382 *θείνει δ' ὀνείδει μάντιν Οἰκλείδην σοφόν*.

l. 726. *στρατοῦ* is the objective gen. after *ἐπιβουλευτοῦ*.

l. 727. *ὥς οὐκ ἀρκέσοι, κ. τ. λ.* declaring (1) 'That it would not be enough for him not to die utterly shattered with stones,' i. e. that they would not be satisfied if he were not stoned to death. Or (2) 'That he should not resist being stoned to shreds and dying.' For if *ἀρκέσοι* = 'should not suffice,' *μὴ* (not *μὴ οὐ*) would have been used, *τὸ μὴ, κ.τ.λ.* being in that case the subject, and not an epexegetis after the negative.

l. 728. For *πᾶς* cp. supra l. 519 *ἐν σοὶ πᾶς ἔγωγε σώζομαι*. These words from *ὥς* depend on *λέγοντες* implied in *ἀποκαλοῦντες*. For *καταφαίνειν* cp. Arist. Ach. 320.

l. 730. *διεπεραιώθη*. The word seems to have quite a literal sense, swords were actually crossed by some of Teucer's retinue and the angry soldiers round the generals' tent.

l. 731. *τοῦ προσωτάτω*, 'having touched the furthest point,' i. e. 'having run to an extreme.' The partitive genitive belongs more to the language than to the thought. Cp. Xen. Anab. I. 3, 1 *λέγει τοῦ πρόσω*. The point is not that it did not go further, but that it went so far before it was allayed. For the litotes of language not affecting the sense cp. *σὺν τάχει τινί*, infra l. 853.

l. 732. *ἀνδρῶν* lends a sort of dignity to *γερόντων*. The gen. depends on the expression *ἐν ξυναλλαγῇ λόγου*. 'On elders interposing with their counsel.'

l. 733. *ἀλλ' ἡμῖν Αἴας*. The dative is ethical, cp. O. C. 81.

l. 736. *τρόποις*, 'ways,' 'dispositions.' Cp. Aesch. P. V. 369 *καὶ μεθάρμοσαι τρόπους* | *νέους, νέος γὰρ καὶ τύραννος ἐν θεοῖς*. Ajax was turned to a gentler mood and had set forth on a new purpose in harmony with this.

l. 737. *ιοὺ ιοῦ*. 'There! there!' implying that the horror was come. Cp. O. T. 1182 *ιοὺ ιοῦ, τὰ πάντ' ἄν ἐξήκοι σαφῇ*. In the rarer sense of sudden recognition only we have Aesch. Ag. 25 *ιοὺ ιοῦ, Ἀγαμέμνωνος γυναικί, κ.τ.λ.* (Dind. *ιοῦ*).

l. 739. *ῥάνην*. The aorist has a perfect sense, as supra l. 712.

l. 740. 'What is there still unsatisfied in this need that has brought you?'

l. 742. *παρήκειν*, 'forbade that the man should pass forth,' that any one should allow him to go forth. *παρά*, 'past bounds.' Cp. Tr. 537 *παρεισδέδεγμαι*.

l. 744. *χόλου*. 'To gain at the hands of the gods acquittal from their wrath.' The genitive is used because reconciliation implies a riddance of or escape from existing circumstances. *χόλου* is the anger of the gods.

1. 746. εὖ φρονῶν, 'with clear knowledge.' Cp. O. T. 1066 καὶ μὴν φρονούσά γ' εὖ τὰ λῶστά σοι λέγω. Ant. 1031.

1. 747. ποῖον, sc. *μαντεύεται*. This word must also be supplied with τί δ' εἰδώς, κ.τ.λ.

1. 748. καὶ παρὼν ἐτύγχανον, 'and I was an eye-witness of so much.' Cp. the combination οὐτ' οἶδα οὐτε σύνοιδα Dem. c. Lept. 461, 2 and Shilleto de Falsa Leg. § 19. The form of coordination (cp. l. 1) avoids the awkwardness of παρὼν τυχάν.

1. 749. Hendiadys. The circle of the princes sitting in deliberation is meant. Round these would be the people in their ἀγορά: all except Calchas being in fierce excitement.

1. 751. The order is θεῖς δεξιὰν εἰς χεῖρα Τεύκρου.

1. 753. τοῦμφανες τὸ νῦν τόδε. These words mark the progress of the action; the day has already dawned. Cp. Od. 1. 272 αὐριον εἰς ἀγορὴν καλέσας ἥρωας Ἀχαιοῖς.

1. 756. τῇδε θήμέρα. The article may be easily supported as referring to ἡμαρ τοῦμφανες . . τόδε. For the crasis cp. ll. 778, 1362, O. T. 1283. Lobeck would read τῇδ' ἐν ἡμέρα: others τῇδ' ἔθ' ἡμέρα, which gives a different sense. The visitation of Athena does not appear to extend beyond the compass of a day. ('Thy wrath endureth but the twinkling of an eye.')

1. 757. ὥς ἔφη λέγων. Cp. Aesch. Ag. 205 εἶπε φωνῶν, Il. 1. 43 ὥς ἔφατ' εὐχόμενος.

1. 758. περισσὰ κἀνόνητα, 'overgrown and burdensome,' i. e. πέρα τοῦ ὀνησίμου τραφέντα. Cp. Homer's πελώριος Αἴας (Il. 3. 229). His haughty overbearing spirit is closely connected with his huge bulk.

1. 760. ἔφασκε. This word is constantly used of oracular deliverances. Cp. O. T. 110, O. C. 1332. *δοτις*, 'when a man;' for the remote reference (*δοτις* carries us to σώματα) cp. O. C. 1133, where *φ* probably refers to Oedipus. For *δοτις* cp. O. T. 714 *δοτις* γένοιτο, where, as here, *άν* is omitted in an indefinite relative clause. (O. T. 1231.) So *δε άν* without antecedent in Thucyd. 2. 44 τὸ δ' εὐτυχές, *δε άν*, κ.τ.λ.

1. 762. εὐθὺς (cp. *δμως*, *μεταξὺ*, etc.) belongs in meaning to εὐρέθη.

1. 763. ἀνους καλῶς λέγοντος . . πατρός. Cp. Ant. 38 εἴτ' ἐσθλῶν κακῇ.

1. 764. αὐτὸν ἐννέπει, 'gives him this charge.' This use of the accusative is remarkable. Cp. Il. 17. 237 Αἴας εἶπε βοήν ἀγαθὸν Μενέλαον. For the charge given cp. Il. 9. 254.

1. 765. σὺν θεῷ, as we might say, 'under God.'

1. 767. δ μηδὲν ὦν, 'a man even if he be nothing.' The phrase is slightly hypothetical, hence *μηδὲν* not *οὐδὲν*.

1. 769. τοῦτ' ἐπισπάσειν κλέος, 'to pluck the glory of victory (τοῦτ')

refers to *κράτος*) and fix it upon myself.' The active voice is more dignified.

l. 771. *δίῃς Ἀθήνας*. These words are not in any regular construction, but seem to follow that of *πατρὸς* in l. 763. We may regard the genitive (1) as implying a loose sort of relation to the sentence, or (2) suppose an anacoluthon, *αὐδωμένης* being changed into *ἡνίκ' .. ἡνδᾶτ'*. Cp. O. T. 701, O. C. 1192, infra l. 792 : (1) is more probable. Trans. 'Yet a second time, before divine Athena,' etc.

l. 772. *ἡνδᾶτο*. Cp. Phil. 130 *αὐδωμένου*. But the active form is more common.

l. 774. *τοῖς ἄλλοισιν*. Dat. *κατὰ σύνεσιν* with *πέλας ἴστω* as = *παρίστασο*.

l. 775. *καθ' ἡμᾶς οὐποτ' ἐκρήξει μάχη*. The general meaning is, of course, 'the line shall never be broken where I am,' but the metaphor is not quite clear. The battle seems to be spoken of as a *flood* which Ajax was keeping out with a *wall*. See L. and S. s. v. *ἐκρηγμα*.

l. 776. *ἀστεργῇ*, 'implacable,' 'inexorable,' or rather, passively, (from *στέργειν* in the sense, 'to acquiesce in anything,') 'intolerable,' i.e. *τὴν θεῶς ὀργὴν ἐκτήσατο, ἀστεργὲς κτήμα*.

l. 777. *οὐ κατ' ἄνθρωπον φρονῶν*. It is difficult for us to enter into this Hellenic conception of the jealousy of the gods. Hence there is something repellent in the action of Athena in this play, which would not be equally present to the mind of a religious Greek. But see Introductory Analysis.

l. 778. *τῇδε θῆμέρα*. Cp. supra l. 756. Here also *τῇδ' ἐν ἡμέρᾳ* has been read.

l. 779. *σὺν θεῷ*. The way of saving Ajax is discovered by divine aid revealed through Calchas.

l. 780. *ἐξ ἔδρας*, i.e. from the circle in which the chiefs were seated round the king. For the article separated from the substantive (*ὁ δ' .. Τεύκρος*) more Homeric cp. Phil. 371 *ὁ δ' εἶπ' Ὀδυσσεύς, κ.τ.λ.*

l. 782. *φυλάσσειν*, 'for us to take them in charge,' i.e. *ᾧστε ἡμᾶς κοινῇ φυλάσσειν*. This use of the infinitive to express a purpose is not confined to Greek, but occurs frequently in the Latin dramatists, e.g. Plaut. Pseud. 642 'reddere hoc, non perdere, erus me misit,' where it cannot be considered a Grecism. *ἀπεστερήμεθα*, 'have been robbed of our prize,' 'have come too late to gain our object.' *ἀφυστερήμεθα* is a probable emendation. But cp. supra l. 740 *ὑπεσπανισμένου*.

l. 783. *σοφός*, 'skilled in his art.' Cp. O. T. 502 *σοφία δ' ἂν σοφίαν παραμείψειεν ἀνὴρ*, ib. 498 *ξυνετοί*, Ant. 1059 *σοφὸς σὺ μάντις*.

l. 784. *δαῖτα*, 'unhappy.' For the Doric form cp. *Ἀθήνας* l. 771 and elsewhere. In Homer the word means 'hostile;' the sense 'wretched' may perhaps be derived from this in so far as a captive would

be regarded and treated as an enemy. *δύσμορον γένος*, 'child of misery.' The use of *γένος* as applied to one person is uncommon. Cp. Ant. 1116 *καὶ Διὸς βαρυβρεμέτα γένος*.

l. 785. *δρα*, 'come forth and see what news the stranger utters.' Cp. O. C. 587 *δρα γε μήν' οὐ σμικρὸς, οὐχ, ἀγὼν ὄδε*.

l. 786. *μή χαίρειν τινά*, i.e. *ᾧστε μή, κ.τ.λ.* For this 'exegetic infinitive' cp. supra l. 673 *φλέγειν*. For the negative expression cp. Eur. Med. 136 *οὐδὲ συνήδομαι, ᾧ γέναι, ἀλγεσι δώματος*.

l. 788. *ἀτρώτων*, 'unwearying.' The sorrows are never worn out, never grow less. Cp. *χάλκος ἀπειρής*.

l. 789. *ὡς*, 'how,' after *εἰσάκουε*.

l. 790. *ἦν ἡλγησ' ἐγώ*. The acc. must be considered an extension of the cognate use, that which causes the pain taking the place of the pain. The same occurs with *ἡδομαι*. The aorist goes back to the time when the news was heard.

l. 792. 'I know not of thy estate, of Ajax I know,' etc. The gen. is to be taken with *περί* in the next line, but the word is put first in the sentence to sharpen the contrast with *σὴν*.

l. 794. *ὠδίνειν τί φῆς*. Cp. O. T. 74 *λυπεῖ τί πράσσει*.

l. 796. *ὑπαυλον* is more graphic than *ὑπό*. Cp. supra l. 321.

l. 797. *ἐπὶ τῷ*, 'On what ground?'

ll. 798, 9. *τήνδε δ' ἔξοδον, κ.τ.λ.* 'He expects to intimate that this going forth of Ajax will be attended with ruin,' i.e. 'He is coming in the hope of bringing news that it will be fatal for Ajax to go forth from his tent, and so preventing him from going forth.' But we know that Teucer remained behind. Therefore we must read *ὀλεθρίαν μ'*. Unless 'qui facit per alium facit per se,' so that *φέρειν* can mean 'to impart,' even through another. Lob. cp. Aesch. Ag. 1134 *τέχραι θεσπιφοῖ φόβον φέρουσιν μαθεῖν*.

l. 802. *ὅτε* (1) = *ἡ* or *ἐν ἡ*, the change being permitted because the antecedent expresses time. 'On this very day which is charged with life or death for him.' Cp. supra l. 756 *τῇδε θῆμέρα μόνῃ*. Or (2) *ὁ μάντις* may be supplied as the nom. to *φέρει*. The latter is best.

l. 803. *πρόστητ' ἀναγκαίᾳ τύχῃς*, 'stand forth to aid a helpless lot.' Cp. Eur. Heracl. 306 *τῶνδε προὔστησαν μόναι*, and supra l. 485. Or, 'stand forth to avert a crushing blow.'

l. 804. *σπεύσαθ'*. The word is first used absolutely in the sense, 'be urgent;' and then with *ίόντες* = 'go quickly.' The combination *σπεύσατ' ίόντες* takes the acc. *ἀγκῶνας*.

l. 806. Ajax had said that he would go to the bathing places near the cliffs, leaving the direction doubtful. The *ἀγκῶν* is the angle made by the cliff (Rhœteum or Sigeum) and the beach (*αἰγαλός*). This last is supposed by Sophocles to have a Northward exposure. Ajax is found

after a vain search in both directions at a spot not far from the tent on the side towards Rhoeteum. It is uncertain whether Sophocles imagined the position of Ajax as being to the east or west of the camp.

l. 807. φωτὸς ἡπατημένη. For the gen. cp. Tr. 267 ἀνδρὸς ὡς ἐλευθέρου ραίοιτο, and infra l. 1353 φίλων νικώμενος. For φωτὸς = 'husband,' Eur. Alc. 472 προθανούσα φωτός.

l. 809. τί δράσω, τέκνον; Tecmessa sees her child and hesitates whether she is to leave him or not. But she cannot remain and give up the search to others. See l. 985.

l. 812. θέλοντας. The acc. is to be explained by assuming that ἔδρας is equivalent to an infinitive. 'It is no time to sit for those who,' etc. For the relative with the conjunctive which expresses a general statement cp. O. C. 395 ὅς νέος πέση. The Chorus and Tecmessa now leave the stage in search of Ajax. The scene is changed from the tents and sea-shore to an unfrequented thicket, not far off. Such changes are very rare in Greek tragedy, the only other certain instance being in the Eumenides of Aeschylus, where, however, the change is merely from one temple to another. The suicide of Ajax is allowed to take place upon the stage in order to produce a scene which shall contrast with the former picture of Ajax sitting among the slain oxen and sheep. The perfect deliberation of his last act could not otherwise be impressed on the spectators, nor would they follow equally the changes of his mood to the critical point. Nor could such a scene be reported by an ἄγγελος, because the Chorus and Tecmessa are seeking to restrain him from the act, and no other person is engaged in the search. Ajax is also alone: the solemn dignity of this last act would be spoiled if he had been represented as answering the arguments of friends; and the death would be too painful if accompanied by the lamentation of Tecmessa. The great expiatory act must be done by himself alone. The ancient views of suicide would take away anything of the μαρὸν which modern feeling might attach to self-murder.

l. 815. ὁ σφαγεύς, 'the slayer.' So the bow is personified in Philoctetes 1130 ἧ που ἐλαινὸν ὀρᾷς, φρένας εἴ τινος ἔχεις. ἧ τομώτατος γένοιτ' ἄν, 'so as he may give the sharpest wound.' ἧ includes both the place where and the manner how; (ll. 816-822.)

l. 816. εἴ τῳ καὶ λογίζεσθαι σχολή. Ajax has leisure to review the circumstances attending his death: there is no need for haste. Thus we are prepared for the soliloquy. 'Seeing one has leisure for thought also,' as well as for all this preparation.

l. 817. ἀνδρὸς Ἑκτορος. The addition of ἀνδρὸς implies a certain respect. Cp. supra l. 565 ἀλλ' ἄνδρες ἀσπιστῆρες. ξένων. There were some among the Greeks whom, as the Atridae and Ulysses, he hated worse than any ξένοι; hence the limitation.

l. 818. ἐχθίστου θ' ὄραν. The mention of Hector recalls the sight of him, perhaps as he came leaping over the trenches to set fire to the ships.

l. 821. εὖ περιστείλας, i.e. aving trodden the earth about it.

l. 822. εὐνούστατον, 'with most kindly intent towards me that I may die at once.' εὐνούστατον agrees with αὐτόν. θανεῖν = ὥστε θανεῖν, cp. supra l. 786.

l. 823. οὕτω μὲν εὖσκευόμεν, 'so well equipped are we.' Ajax is provided most excellently with the means of death. He now calls on Zeus to perform his part.

l. 824. καὶ γὰρ εἰκός. It is reasonable that one kinsman should aid another, and Zeus is the kinsman of Ajax. But his claim will not be great. He has little to ask, and will ask but little. Cp. supra l. 590, for the attitude of Ajax towards the gods. Even when reconciled to them he hardly treats them as superiors.

l. 826. Rumours were in the charge of Zeus. Hom. Od. i. 282 ὅσσαν ἐκ Διός. But hardly more is meant than, 'Let some messenger go,' etc. Sophocles is not likely to introduce divine machinery unnecessarily. The rumour would be not the less from Zeus, if it were merely the alarm spread by those sent by Tecmessa (l. 804), in consequence of the inference at l. 783. ἡμῖν, 'for our behoof.' Teucer certainly heard a sudden rumour of Ajax' death; infra l. 998. The time is idealized, as in Ant., O. C., O. T.

l. 827. φέροντα, 'as bearer of.' For this use of the present cp. O. T. 297, and supra l. 781.

l. 829. κατοπτευθεῖς. Ajax has the feeling of one who has 'heard himself proclaimed;' he supposes that the eyes of his enemies are everywhere on the watch.

l. 831. τοσαῦτα, 'so much,' and no more. προστρέπω, lit. 'I turn your attention to;' hence 'I request of you.'

l. 832. πομπαῖον Ἑρμῆν χθόνιον. Observe the arrangement of adj. + subs. + adj., which is a favourite one with Sophocles. Cp. supra ll. 134, 5 ἀμφιρύτου Σαλαμῖνος . . ἀγχιάλου.

l. 833. πηδήματι. The leap upon the sword is also the bound with which he will pass out of life. Cp. Byron's Corsair,

'While gasp by gasp he falters forth his soul,

Ours with one leap, one bound escapes control.'

Thus Sophocles alters the treatment of Aeschylus, who made Ajax, as described by the messenger, at first fail in his attempt, till a nymph showed him the vulnerable part, Aesch. Fr. 78. Others take the πῆδημα of the convulsive spring upwards when the sword pierces the heart. But however minutely conscious of the situation, Ajax does not think of his appearance in dying.



1. 835. They have no wedded loves to warp them from the path of right. So Justice in Aesch. S. c. T. 662 is *παῖς παρθένος Διός*.

1. 836. πάντα τάν βροτοῖς πάθη, 'all that men suffer at the hands of men.' Cp. El. 112 foll. σεμναί τε θεῶν παῖδες Ἐρινύες, αἱ τοὺς ἀδίκως θνήσκοντας ὁρᾷ, αἱ τοὺς εὐνὰς ὑποκλεπτομένους, κ.τ.λ.

1. 837. μαθεῖν ἐμέ, 'to learn in regard to me.' Cp. 1. 785 ὅρα μολοῦσα τόνδ' ὅποι' ἔπη θροεῖ.

1. 844. μὴ φείδεσθε, is διὰ μέσου.

1. 845. The time of the play is still morning, and the sun has to climb the steep of heaven before he can overlook the western side of the Aegean. The acc. οὐρανὸν denotes the sphere of motion, supra 1. 30 πηδῶντα πεδία. Throughout the speech Ajax personifies the objects he addresses, cp. infra ll. 854, 863.

1. 848. ἄτας = 'his acts of madness,' (pl.) cp. supra 1. 123 ὁθούνεκ' ἄτη συγκατέζευκται κακῇ.

1. 849. τῇ τε δυστήνῃ τροφῇ, (1) 'my poor mother,' (ἦ μ' ἔτεκ' ἦ μ' ἔθρεψ'), or (2) 'his unhappy nurse.' Ajax will not now be the γηροτρόφος of his parents, and thinks of his mother in her old age as being the sole attendant on his father. Compare the picture of Laertes and the old woman tending him, as Ulysses finds them in the Odyssey (24. 315).

1. 850. Cp. supra 1. 624 ἧ που παλαιᾷ μὲν ἐντροφος ἀμέρα, κ.τ.λ. φάτιν = 'the announcement' of Ajax' fate, made by Helius, or by any one.

1. 851. ἐν πάσῃ πόλει, 'throughout the land' of Salamis.

1. 853. σὺν τάχει τινί, 'with what despatch I may.' Cp. infra 1. 1267 ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ. The indefinite pronoun here gives even a peremptory or urgent tone, as in ἀνύσας τι Arist. Pax 275. Cp. O. C. 500.

1. 854. For the invocation of Θάνατος cp. Phil. 797 ὦ θάνατε, θάνατε, πῶς αἰεὶ καλούμενος | οὕτω κατ' ἡμᾶρ οὐ δυνάμολεῖν ποτε;

1. 855. κάκει, in Hades. ξυνών. Ajax is going to the halls of death, 'not stranger-like to visit them, but to inhabit there.' Observe the heavy solemnity of the line marked by a want of caesura. Cp. infra 1. 994.

1. 856. σὲ δ', sc. προσανδῶ. φαεννῆς is an Aeolic form which has passed into Attic usage.

1. 857. For the change of construction cp. Aesch. P. V. 91 παμμήτορ τε γῇ | καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ.

1. 860. πατρῶον ἐστίας βάθρον, lit. 'firm foundation of my father's hearth.' ἐστίας βάθρον is merely an extension of ἐστία, as the firmly-rooted centre of the house of Ajax. Cp. Tr. 994 ὦ Κηναία κρηπὶς βωμῶν, Phil. 1000 γῆς τὸδ' αἰπεινὸν βάθρον.

1. 861. τὸ σύντροφον γένος, 'people linked with me,' i.e. Athenians, whose life is one with that of Ajax' race.

1. 862. 'Fountains and streams around me (οἶδε).' Cp. infra l. 881 *βυτῶν βοσπορίων ποταμῶν. καὶ τὰ Τρωϊκά, κ.τ.λ.* Here again the direct invocation is varied by the introduction of a verb. Cp. supra l. 857. He is reconciled even to Troy, cp. supra l. 459.

1. 863. ὦ τροφῆς ἐμοί. Ajax has lived long on the plains and drunk of the springs, and therefore they are his nourishers.

1. 864. θροεῖ implies solemn or passionate utterance. Cp. supra l. 785.

1. 866. πόνος πόνῳ πόνον φέρει. Observe the alliteration, and cp. El. 210 *ποίνιμα πάθεα παθεῖν πόροι. πόνος πόνῳ* are probably to be taken together. Cp. El. 235 *μὴ τίττειν σ' ἄταν ἄταις*, Aesch. S. c. T. 437, Eur. Hel. 195 *δάκρυα δάκρυσί μοι φέρον.*

1. 869. 'No place cries "halt" to me that I might share its secret.' For this sense of ἐφίσταται cp. Tr. 339 *τοῦ με τήνδ' ἐφίστασαι βάσιν.* The MSS. have ἐπίσταται, but ἐφίσταται gives a better sense, and involves a very slight change. The middle of ἵστημι with active signification, even in the present, is found both in the simple and compound form. See Veitch's Greek Verbs, s. v. The meaning of the middle voice is 'by drawing attention to itself.'

11. 870, 1. Cp. O. C. 1479 *ἰδοὺ μάλ' αὖθις ἀμφίσταται διαπρύσιος ὄτοβος.*

1. 872. 'Yes! (γε) you hear us your fellow-voyagers on ship-board.' Cp. Eur. Alc. 606 *ἀνδρῶν Φεραίων εὐμενῆς παρουσία.*

1. 874. πλευρὸν ἔσπερον νεῶν, 'the side to westward of the ships,' i.e. the curve of the shore westward of the ships. Supra l. 805 *ἐσπέρουσ ἀγκῶνας.*

1. 875. Cp. Ant. 9 *ἔχεις τι;*

1. 876. εἰς ὄψιν, 'towards getting a sight of him.'

1. 877. τήν .. κέλευθον. Either supply *ιοῦσιν*, or regard the acc. as one of extension in place, 'along the way.'

1. 879. φιλοπόνων ἄλιαδᾶν, 'toilworn fishermen.' The patronymic is used of a class.

1. 880. ἔχων .. ἄγρας. Cp. supra l. 564 *δυσμενῶν θήραν ἔχων.*

1. 881. The goddesses, nymphs, or naiads which inhabit the Mysian Olympus are meant.

1. 884. ποταμῶν. The appeal is made directly to the rivers as deities, unless *θεῶν* is supplied.

1. 886. εἴ ποθι .. λεύσσω = *εἴ ποθι .. λεύσσει, λεύσσω.*

1. 887. σχέτλια. For the plur. cp. infra l. 1126 *δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με;*

1. 888. τὸν μακρῶν ἀλάταν πόνων, 'a wanderer worn by long toils.'

The genitive is descriptive. Cp. *infra* l. 1163 *ἔσται μεγάλης ἱριδός τις ἀγών*.

l. 889. *πελάσαι*, seems to be used absolutely here, 'to approach my haven,' and the dative describes the manner. They speak as mariners.

l. 890. *ἀμενηνόν*. Whatever may be the precise meaning of this epithet, it seems to place Ajax already among the *ἀμενηνὰ κάρηνα* of the world of ghosts, not only as 'reduced by illness,' but as doomed by Fate and Prophecy. 'Shifting,' 'flitting,' 'ready to vanish away,' as one without a body, seems to be intended. The notions of feeble and fleeting (*ἀ μένος, μένω*), especially when the word has been applied to ghosts and dreams, readily pass into each other. *δπου*, sc. *ἔστι*.

l. 892. Instead of saying simply *ἔξέβη παρὰ νάπους*, Sophocles uses the more picturesque expression, *ἔξέβη νάπους πάραυλος*, 'has escaped from the grove, close at hand.' Cp. *supra* l. 321.

l. 894. *τὴν δουρίληπτον*. The Ionic form *δουρ-* is used by the tragedians in compounds, but not in the simple word. Other Ionic forms which occur are *γούνατα, ξείνος, μῶνος, μέσσοι, ἱρός, πολλόν*.

l. 895. *οἴκτω τῷδε*, 'grief of which we hear the utterance.' *συγκεκραμένην*, 'steeped in.'

l. 896. *οἴχωκ'*. The perfect is uncommon, but was necessary here, Aesch. Pers. 12 *πᾶσα γὰρ ἰσχὺς Ἀσιατογενῆς οἴχωκε. διαπεπόρθημαι*, cp. Tr. 1104 *τυφλῆς ὑπ' αἵτης ἐκπεπόρθημαι τάλας*.

l. 898. *ἡμῖν* is of course the dative of the interested person, 'here is our Ajax,' cp. ll. 332, 733. *ἀρτίως*, with *νεοσφαγῆς κεῖται*.

l. 899. *κρυφαίῳ* has been taken in two ways, (1) 'secret,' (2) 'hidden,' i.e. in the ground and in his body. The latter is right. Cp. *supra* l. 658 *κρύψω τόδ' ἔγχος τοῦμόν*.

l. 900. *νόστων*. The plural is perhaps used because the Greeks were in the habit of speaking of the return of the army before Troy as *Νόστοι*, as each chieftain had a different home to seek. Cp. El. 194 *οἰκτρὰ μὲν νόστοις αὐδά*. The Chorus, whose grief is not without a certain selfishness which distinguishes it from the grief of Tecmessa and Teucer, feel that their hope of return is cut off with the death of Ajax. Cp. Hom. Od. 10. 415, when Ulysses returned from Circe to his comrades, *δόκησε δ' ἄρα σφίσι θυμὸς | ὥς ἔμεν ὥς εἰ πατρίδ' ἰκοίαιτο καὶ πόλιν αὐτὴν | τρηχέης Ἰθάκης*.

l. 904. *τεῦδ'*, masc. = Ajax.

l. 905. *ἔρξε* is a conjecture of Hermann's for *ἔπραξε*, which the metre does not allow, as the line corresponds to l. 951.

l. 906. *αὐτὸς πρὸς αὐτοῦ*, sc. *ἔπραξε*. *πρὸς αὐτοῦ* = *αὐτοῦ χειρί*. *οἱ* is to be taken with *πηκτόν*, 'fixed by him in the ground.'

l. 907. *περιπετὲς* is passive, 'round which he has fallen.' *κατηγορεῖ*, 'convicts him.'

l. 910. οἷος ἄρ' αἰμάχθης, 'thou wert alone in thy deed of blood.' The Chorus remember their heedlessness in allowing Ajax to go out of his tent. See l. 741. Observe the Epic omission of the augment.

l. 911. κωφός, 'deaf,'—not to have understood, ll. 646-92.

l. 912. πᾶ πᾶ; The Chorus now approach nearer to the body of Ajax, and Tecmessa proceeds to cover it with her mantle.

l. 913. ὁ δυστράπελος, 'the ungovernable;' cp. supra l. 594 μῶρά μοι δοκεῖς φρονεῖν | εἰ τοῦμὸν ἦθος ἄρτι παιδεύειν νοεῖς. It had proved impossible to turn him from his purpose.

l. 914. For δυσώνυμος, 'of sad name,' cp. supra ll. 430 foll.

l. 917. ὅστις καὶ φίλος, 'no one who is a friend.' The Atridae might indeed rejoice in such a sight, but to any one who loves him it is intolerable. Cp. infra ll. 961, 1064. The words are a limitation of οὐδεὶς. Others take the words as = εἰ καὶ φίλος ὑπάρχει, as if a friend could bear the sight more easily than an indifferent person (O. T. 1430).

l. 919. ἀπ' οἰκείας σφαγῆς, 'from the death-wound given by his own hand.' The flow of blood from nose and mouth happens when the lungs are pierced. For οἰκείας, cp. supra l. 260 οἰκεία πάθη.

l. 921. ὥς ἀκμαῖος, εἰ βαίῃ, μόλοι, 'if he were to come, how seasonable would his arrival be!' If this rendering be correct there is a remarkable omission of ἄν with μόλοι. It may however be observed that the clause with ὥς, though used interjectionally, is a relative clause and so parallel to ὃν γ' ἐγὼ ψέξαιμί τι O. C. 1172. Others read ὥς ἀκμαῖ' ἄν, but ἀκμαῖος suits better with the inf. in the following line, or translate ὥς .. μόλοι, 'utinam veniat.'

l. 924. 'Such as is worthy to win a tear even from enemies.'

l. 925. ἔμελλες, 'it was clear that you would.'

l. 926. κακὰν .. πόνων, 'a bitter doom of boundless trouble,' i.e. bringing boundless trouble upon your friends. For the gen. cp. supra l. 888, infra l. 1163.

l. 929. τοῖα. This use of τοῖα to introduce a reason may be compared with τοιούσδε, supra l. 148, τοιαῦτα ll. 218, 327.

l. 930. φαέθοντα, 'in the daytime.' Cp. the use of δρῶντα in O. C. 74, and ἐκόντα in O. T. 1230.

l. 932. οὐλίφ σὺν πάθει, 'under that cruel blow,' i.e. not the madness, which came afterwards, but the loss of the arms, and the effect which this wrong produced upon Ajax.

l. 934. μέγας appears to be an adjective agreeing with ἄρχων. 'That time was a mighty beginner of woe;' or perhaps ἄρχων πημάτων is a supplementary predicate to μέγας. 'That time was great in its beginning of woe' = μεγάλως ἤρχε πημάτων.

l. 935. ἀριστόχειρ, 'wherein the noblest strove.' The prize was

to be given to the man of noblest deeds. The lacuna might be supplied with χρυσοτύπων.

l. 938. 'A mighty sorrow pierces thy breast, I know.' The sentiment expressed by the line is intended to apply especially to Tecmessa. It is not general. γενναία = the opposite of trifling or inconsiderable.

l. 941. ἀποβλαφθεῖσαν, 'stayed from,' 'rudely separated from.' Cp. Aesch. Ag. 120 βλαβέντα λισσθίαν δρόμων. The word expresses the suddenness of the shock.

l. 942. δοκεῖν, 'to entertain opinion.' Cp. O. T. 485, where δοκοῦντα, if masc., means 'entertaining such opinions.' ἄγαν φρονεῖν, 'to have too clear a sense.'

ll. 944, 5. Cp. supra ll. 501 foll.

l. 946. ἀναλγήτων is a predicate. 'Heartless are the two Atridae, whose deed,' etc.

l. 947. ἀναυδον, (1) may have the same meaning as in Aesch. Ag. 237 ἀναύδῳ μένει, i. e. 'causing silence.' Hence 'unutterable,' 'horrible.' Or (2) it may mean 'voiceless,' i. e. Tecmessa and Eurysakes would quietly and silently pass into the condition of slaves.

l. 948. τῷδ' ἄχει, 'by this utterance of sorrow.' Cp. O. C. 1722.

l. 950. This is the secret which the Atridae could not understand. Here, as so often in Sophocles, affection sees farther than wisdom. Tecmessa has learnt from Ajax to question the acts of the gods.

l. 951. ἤνυσαν, sc. οἱ θεοί.

l. 952. Tecmessa, recollecting perhaps some utterances of Ajax, fixes the evil on Athena with a sort of feminine spite towards the cold Greek goddess who frowns upon her lord. For this crude resentment against the supposed will of the gods cp. the close of the Trachiniae (l. 1266).

l. 954. κελαινῶπαν θυμόν, 'in all his gloomy soul.' The soul is imagined as having form and colour. Cp. the 'dark horse,' in Plato's Phaedrus, μελανόχρως, κ.τ.λ. πολύτλας ἀνὴρ in the sense of ἀτλατα τλάσα Aesch. Ag. 408. Note again the catachrestic use of the Homeric epithet (πολύτλας δῖος Ὀδυσσεύς). Cp. supra l. 375.

l. 955. τοῖσδε μαινομένοις ἄχεσιν, 'by reason of these wild sorrows.' The dative of the occasion. For μαινομένοις, an epithet belonging to a person applied to a thing, cp. supra l. 606.

l. 959. ξύν, sc. ἐφρυβρίζουσιν.

l. 963. θανόντ' ἂν οἰμώξαιαν, 'may wail for him now he is gone.' Cp. El. 788. ἐν χρεῖα δορός, 'in the stress of war,' not 'in need of his spear.'

l. 965. πρὶν τις ἐκβάλῃ, 'till he cast it away,' i. e. 'wantonly lose it.' For this sense of ἐκβάλῃ cp. Ant. 649 μή νυν τὰς φρένας γυναικὸς οὐνεκ' ἐκβάλῃς.

l. 966. ἡ .. γλυκὺς. Το ἡ, μᾶλλον must be supplied. The sorrow

of Tecmessa will outlast the joy of the Atridae, and both sorrow and joy are outweighed by the thought that Ajax is beyond the reach of man.

l. 969. The line has only a quasi-caesura, but there is no reason to alter the reading. There are several lines without caesura in this play. Cp. infra l. 994.

l. 970. 'He died to the gods not to them,' i. e. they are not concerned in his death, but the gods only, cp. supra l. 952.

l. 971. ἐν κενοῖς, 'emptily,' almost = μάτην, insulting with none to be insulted; cp. O. T. 287 ἐν ἀργοῖς, 'idly.' Cp. Ham. I. I, 143 'We do it wrong, being so majestic | To offer it the show of violence, | For it is as the air invulnerable, | And our weak blows malicious mockery.'

l. 973. ἀνίας, vexations such as befall a woman in slavery.

l. 976. δτης τησδ' ἐπίσκοπον, 'having a regard to the trouble.' Cp. Aesch. Eum. 903 ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα, Cho. 126 εὐχὰς δωμάτων ἐπισκόπους.

l. 977. ξύναιμον ὄμμα. Cp. El. 903 ξύνηθες ὄμμα, Phil. 171 ξύντροφον ὄμμα, 'whose eye was the eye of a kinsman,' cp. supra l. 462.

l. 978. ἄρ' ἡμπόληκάς, (1) 'Hast thou concluded all?' ('Home art gone, and ta'en thy wages'). The metaphor is from managing a bargain. Aesch. Eum. 631. Or (2) = πέπραγας, and taken more closely with ὥσπερ, κ.τ.λ. 'Hast thou fared even as the rumour holds?' ὥσπερ ἡ .. κρατεῖ, cp. supra l. 826.

l. 982. ὦ περισπερχές πάθος, 'fiercely hastened stroke.' πάθος of action which is also suffering, as πάθας in l. 295. Teucer thinks if he had only come sooner he might have averted this. He cannot see the necessity of it. Cp. supra l. 812 ὃς σπεύδῃ θανεῖν. Ajax and his δαίμων have outrun prevention.

l. 983. τί γάρ, κ.τ.λ. Cp. supra l. 101 τί γάρ δὴ παῖς ὁ τοῦ Λαερτίου; κ.τ.λ. Teucer's question with γάρ implies uneasiness at the absence of the child.

l. 985. Cp. supra l. 809.

ll. 986 foll. These words are not addressed to the leader of the Chorus, who cannot again leave the stage, and probably not to a mere attendant, to whom ll. 988, 9 would hardly be addressed, but to Tecmessa, who remains as if spell-bound by the body of Ajax until awakened by this mention of her child. Teucer speaks almost roughly to her, as Ajax used to do; but he has not witnessed her sorrow, and only sees that she must be shaken from her stupor. κενῆς, in the sense of 'having left her young,' would be too harsh an inversion, and the proleptic sense, 'so as to be bereaved of her young,' is also harsh. The strength of the lioness (or leopardess) is certainly left out of the simile, which otherwise would be inapplicable to Tecmessa. But the main thought

is that the lion-like Ajax is gone, and his enemies may be emboldened to snatch at the lion's whelp, *λέοντος εὐγενοῦς ἀπουσία*. Of course some of Teucer's armed followers accompany Tecmessa to the tent.

l. 988. Asyndeton in entreaties is common, cp. El. 986.

l. 991. Cp. supra l. 567.

l. 994. For the want of caesura cp. ll. 855, 969, 1049, and O. T. 598 *τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι. ἀνιάσασα δὴ μάλιστα. δὴ* with the superlative, as elsewhere.

l. 995. *ἦν δὴ νῦν ἔβην*. Observe the repetition of *δὴ*, which goes with *ἦν*. *δὴ νῦν* is not for *νῦν δὴ*. Teucer's heart sank in him from the moment when he heard the rumour.

l. 997. The participles are better taken with *ἔβην* than with *ἐπησθόμην*: 'the journey upon which I set out in pursuing and tracing thy doom, when once I knew of it.'

l. 998. *ὥς θεοῦ τινοσ*, 'as though sent by a god.' Cp. O. T. 1260 *ὥς ὑφηγητοῦ τινοσ*. Rumours were believed to have a divine origin; cp. supra l. 826. Hence it has been thought that a rumour was sent by Zeus in answer to the prayer of Ajax (cp. Hdt. 9. 100): but the messenger returning in search of Teucer after finding Ajax away from his tent, may have spread the report abroad of his death. See Introd. Anal. p. 50. The sentence follows *ὥς ἐπησθόμην*.

l. 1003. *ἴθ' ἐκκάλυψον*. These words are addressed to an attendant.

l. 1004. *ὦ δυσθέατον ὄμμα*, 'O sight hard to look upon!' *ὄμμα* is here, as not unfrequently in Sophocles, a true verbal = 'what is seen.' Cp. Lear. 4. 6, 85 'O thou side-piercing sight!' καὶ τόλμης πικρᾶς, '(and sight) telling of rash daring.' The gen. is descriptive, as in *ἄστρον εὐφρονῆ* and the like. Cp. O. C. 1030 *ἐς τοσὴνδ' ὕβριν . . τόλμης τῆς παρεστῶσης τανῦν*.

l. 1007. *ἀρήξαντ'*, i. e. *ἀρήξαντα*, agreeing with the subject of the inf. *μολεῖν*. Such changes are not uncommon; cp. El. 1372 foll., supra l. 812 *θέλοντας*.

l. 1008. *ἦ που . . ἴσως . . πῶς γὰρ οὐχ*; The particles are expressive of strong irony.

ll. 1010, 11. *χωροῦντ'*, 'returning.' *ὅτῳ πάρα, κ.τ.λ.* (1) 'Whose custom it is, even when prosperous, not to smile sweetly.' *ἥδιον*, i. e. *ἡ δυστυχοῦντι* Linwood, *τοῦ εἰωθότος* Hermann. This is the usual translation, but the words seem rather to mean: (2) 'Whose lot it is henceforth not, even if prosperous, to smile any the more sweetly.' This gives a more natural sense to *πάρα*. Cp. supra l. 982 *πάρα στενάζειν*. In either case *μηδὲν ἥδιον* means 'none the more pleasantly' for his good fortune.

l. 1012. *τί κρύψει*; 'What will he keep back?' Cp. O. C. 980 *οὐ γὰρ οὖν σιγήσομαι*.

l. 1013. It is not quite clear whether *τόν, κ.τ.λ.* is the acc. of the

object after *ἐρεῖ κακόν* (speak evil of), or in a sort of apposition, 'calling me the,' etc. Cp. Aesch. S. c. T. 57. *ἐκ δορός γεγῶτα*. The mother of Teucer (Hesione) is held as cheap as the spear by which she was won.

l. 1015. *δόλοισιν*, the plural is used, as in our word 'wiles,' of the various plans, devices, etc., employed.

l. 1017. *ἐν γήρᾳ βαρύς*, 'dangerous in his age.' The natural harshness is rendered more uncontrollable by reason of years. Ajax' father is represented as having something of the 'rash temper' which he gave to his son.

l. 1018. *εἰς ἔριν θυμούμενος*, 'angered into strife.' Eur. Bacch. 743 has *εἰς κέρας θυμούμενοι*, 'angered into using the horn,' 'putting anger into the horn.'

l. 1020. 'Declared (spoken of as) a slave instead of free.' Cp. El. 287 *ἡ λόγοισι γενναία γυνή*. The declaration arises from a false impression and therefore Teucer does not accept it.

l. 1023. *εὐρόμην*, 'found for myself.' Cp. Aesch. P. V. 267 *θνητοῖς δ' ἀρήγων αὐτὸς εὐρόμην πόνους*. Cp. supra l. 615.

l. 1024. Teucer recalls himself to the sad task immediately before him.

l. 1025. *τοῦδ' αἰόλου κνώδοντος*. *κνώδων* has been taken to mean, (1) the cross-piece of the hilt, (2) a spike, i. e. the end of the short sword projecting above the ground. *αἰόλου* may be taken as = 'bright' of the newly-sharpened sword, or 'stained with blood.' Cp. Phil. 1157 *ἐμᾶς σαρκὸς αἰόλας*. In the latter case it would apply to either meaning of *κνώδων*, in the former to the meaning 'spike' only. It is not clear that any part of the sword was visible through the body.

l. 1026. *ἄρα*, 'as I find.'

l. 1029. The exchange of gifts between Hector and Ajax takes place in Il. 7. 303 foll. (*Ἐκτῶρ Αἴαντι*) *δῶκε ξίφος ἀργυρόηλον, | σὺν κολεῷ τε φέρον καὶ ἔντμήτῳ τελέαμονι | Αἴας δὲ ζωστήρα δίδου φοίνικι φαεινόν*.

l. 1030. To point Teucer's moral Sophocles either adopts or invents a different version of the death of Hector from that given in the Iliad. In the Iliad Hector is slain in single combat by Achilles, and his corpse is dragged by thongs of ox-hide, without any mention of the girdle. Cp. Il. 22. 360, 395 foll. *πρισθείς*, 'sawed,' the word expresses the eating of the *ζωστήρ* into the flesh. *ἔξ*, 'attached to,' to be taken closely with *πρισθείς*, which is a strange expression for *δεθείς*, 'lashed.'

l. 1033. *πρὸς τοῦδε*, sc. *κνώδοντος*, which is regarded as the agent. Cp. supra l. 1025 *ὑφ' οὗ φονέως ἄρ' ἐξέπνευσας*.

l. 1035. *κάκεινον*, sc. *τὸν ζωστήρα*.

l. 1037. *μηχανᾶν*. This verb is elsewhere found in the active in the participle only. The active here represents the absolute disinterested



action of the gods, who are acting for others, not in any way for themselves. Cp. supra l. 449 ἐψήφισαν.

l. 1038. ἐν γνώμῃ φίλα, 'pleasing in his judgment.'

l. 1039. ἐκεῖνα, sc. such things as are ἐν γνώμῃ φίλα κείνῳ.

l. 1040. μακράν, 'far.' Cp. El. 1259 μὴ μακρὰν βούλου λέγειν. The word is really adverbial, though it is easy to supply ὁδόν.

l. 1043. ἃ δὴ κακοῦργος, i.e. οἷα δὴ κακοῦργος ἂν ἐξίκοιτο ποιήσων. Menelaus is an instance of the depreciation of the heroic character by the tragedians, a depreciation which increases with the growth of the drama. Cp. Menelaus in the Helena, Orestes, and Iphigeneia at Aulis of Euripides; Ūlysses in the Ajax and Philoctetes of Sophocles. It is uncertain how far this was begun by the Cyclic poets. The proportion between Menelaus and Agamemnon is kept. γελῶν is probably future.

l. 1044. στρατοῦ is to be taken with ἄνδρα. 'What man is it whom you see belonging to the host?'

l. 1045. For the dative φ cp. Ant. 736 ἄλλῳ γὰρ ἢ 'μοὶ χρή με τῆσδ' ἄρχειν χθονός; O. C. 1673 ᾧτινι . . πόνον . . εἶχομεν.

l. 1046. μαθεῖν, 'to recognize.' O. C. 323 αὐδῇ δ' αὐτίκ' ἐξεστὶν μαθεῖν.

l. 1047. οὔτος, voc., as often. O. C. 1627 ὦ οὔτος οὔτος, Οἰδίπωνα. O. T. 532 οὔτοι, σὺ πῶς δεῦρ' ἦλθες;

l. 1048. μὴ συγκομίζειν, 'not to gather in,' as a shock of corn, i.e. inter: a metaphor from harvesting. Or, possibly, 'to attend to with the various necessary rites.' σὺν can hardly have the sense of 'aiding' here, for Menelaus wishes to forbid the funeral altogether, not only Teucer's part in it, and he is not merely assisting, but conducting the affair.

l. 1049. Observe the rhythm of the line. Cp. supra l. 855 καίτοι σὲ μὲν κάκει προσαυδήσω ξυνών. The two lines are not, however, precisely parallel, because of the elision. If such lines are more frequent in the Ajax, this is a sign of early date, for there are more in Aeschylus than in Sophocles (l. 994).

l. 1050. δοκοῦντ' ἐμοί, sc. λέγω.

l. 1051. προθείς, sc. ταῦτα λέγεις (or κραίνεις).

l. 1054. ζητοῦντες = ἐξετάζοντες, 'when we began to try him.' Hence the present participle with the aorist verb. Φρυγῶν comprehends the Trojans and their allies: it also implies some degree of contempt. Cp. Eur. Alc. 675 πότερα Λύδον ἢ Φρύγα;

l. 1055. στρατῷ ξύμπαντι. This is of course an exaggeration, though it reminds us that Ajax would have drawn the whole host upon him by murdering the chiefs.

l. 1058. τῇνδ' . . τύχην. These words are in the acc. because θανόντες ἂν . . μόρῳ imply ἐλάχομεν ἂν.

l. 1060. ἐνῆλλαξεν, 'has turned in exchange.' Lit. 'has changed the object of.'

l. 1061. πεσεῖν = ὥστε πεσεῖν.

l. 1062. αὐτόν . . σῶμα. The object is repeated in a more definite form. Cp. O. C. 114 καὶ σύ μ' ἐξ ὁδοῦ πόδα κρύψον.

l. 1064. ἀμφὶ χλωρὰν ψάμαθον, 'somewhere along the yellow' or 'dank sand.'

l. 1066. μηδὲν is adverbial. ἐξάρης, 'allow to rise;' cp. supra l. 175.

l. 1067. κρατεῖν . . ἄρξομεν. Cp. O. T. 54 εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς.

l. 1069. χερσὶν παρευθύνοντες, 'directing him by force.' Ajax, even when alive, was beyond the reach of reason, much more then when dead; Menelaus also considers reason out of place when force can be employed, infra l. 1160.

l. 1071. κακοῦ πρὸς ἀνδρός. Cp. supra l. 319 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου, κ.τ.λ. ἀνδρα is used with δημότην in order to allow δημότην to become a sort of quasi-predicate. The language of this line and the next suits better with Athenian than Epic politics, cp. Thuc. 2. 37 τῶν δὲ ἐν ἀρχῇ ὄντων ἀκροάσει, but there is no need to suppose any definite allusion to Sparta.

ll. 1073, 4. καλῶς | φέροιντ' ἄν, 'would go on well.' Cp. Thuc. 5. 16 εὖ φερόμενος ἐν στρατηγίαις, Xen. Hell. 4. 4, 25 τὰ πράγματα κακῶς φέρεται.

l. 1075. στρατός γε. The instance most in point has the emphatic γε.

l. 1076. Cp. Aesch. Eum. 524 τίς δὲ μηδὲν ἐν φάει καρδίαν ἀνατρέφων . . ὁμοίως ἔτ' ἂν σέβοι δίκην; πρόβλημα here expresses the meaning of προβαλλόμενος, 'a shield and protection.'

l. 1077. κἄν σῶμα γεννήσῃ μέγα. Cp. phrases like φύειν τρίχας, ὀδόντας, and even φρένας. Hence in O. C. 149 ἀλαῶν ὀμμάτων φυτάλμος. See note in loc.

l. 1078. κἄν. The δν can be explained as a repetition, but such a use shows how κἄν came to = καί. ἀπό, 'in consequence of.'

l. 1082. This line fixes on a special case the vague statement in the preceding verse. χρόνῳ ποτέ, as we should say, 'sooner or later.'

l. 1083. ἐξ οὐρίων, sc. δραμημάτων, 'leaving the fair course.' It is true that ἐξ οὐρίων in later prose means, 'with a straight course.' But (1) 'in time straightway' is contradictory, (2) 'to run before the wind to the bottom' is meaningless. πεσεῖν. The aorist has been explained (1) as gnomic, or (2) as expressing certainty, as in Aesch. P. V. 667. μολεῖν κεραυνόν. For the sense cp. Plato, Polit. 302 A πολλαὶ μὴν ἐνίστε καὶ καθάπερ πλοῖα καταδυόμεναι διόλλυνται.

l. 1084. καὶ δέος, i.e. as well as θάρσος. Thuc. 2. 37 διὰ δέος οὐ παρανομοῦμεν.

l. 1085. *μή δοκῶμεν*. Observe 1st pl. pres. subj. with *μή*, because there is no first pres. pl. imperative. The rule is not broken, Use *μή* with pres. imperat. and aor. conjunct. (Herm. in loc.)

l. 1087. *ταῦτα*, i.e. self-will and trouble after it. Ajax was self-willed and now it is his turn to be in trouble.

l. 1088. *αἰθῶν*, cp. supra l. 221.

l. 1090. *εἰς ταφὰς πέσης*. For the expression cp. O. T. 1209. The plural here is the concrete of the singular. Cp. supra l. 46.

l. 1091. *ὑποστήσας*, 'laying as a foundation,' i. e. in ll. 1073 foll. Cp. the use of *κρηπίς* in Pindar.

l. 1092. *ἐν θανοῦσιν*, cp. infra l. 1415 *ἐν ἐμοὶ θρασύς*, supra l. 43 *ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ*, l. 453 *ἐν τοιοῖσδε...βοτοῖς*, l. 557 *ἐν ἐχθροῖς*.

l. 1094. *ὅς μηδὲν ὦν*. The *μή* in *μηδὲν ὦν* is due to the hypothetical nature of the clause introduced by *ὅς*.

l. 1096. *τοιαῦθ' ἁμαρτάνουσιν ἐν λόγοις ἔπη*, 'utter such false words in their speech.'

l. 1097. *ἄγειν*, 'brought with you.' The tense is the imperfect, cp. supra l. 1053.

l. 1100. *ποῦ σὺ στρατηγεῖς τοῦδε*; 'Where is your right of command over him?' Cp. O. T. 390 *ποῦ σὺ μάντις εἶ σαφής*;

l. 1101. *ὦν ὅδ' ἡγεῖτ' οἰκόθεν*. Observe the violation of Porson's rule for the cretic. Cp. Phil. 22 *σήμειν' εἴτ' ἔχει. ἦγαγ', ἦγεν* have been suggested by metrical critics. But such exceptions are defended by the elision.

l. 1103. *κοσμήσαι*, 'to control;' cp. *κόσμος*, 'orderly.'

l. 1104. *ἀρχῆς θεσμός*, 'lawful use of sovereignty,' 'ordained authority.' So Od. 23. 296 *λέκτροιο θεσμόν*. Of Ulysses and Penelope, where *θεσμόν* is *ἅπαξ λεγόμενον* in Homer.

l. 1105. *ὑπαρχος ἄλλων*, 'commanding under others.' *δλων* is not for *πάντων*, but = *συνπάντων*, and is probably neuter = *δλων τῶν πραγμάτων*, in spite of the omission of the article.

l. 1106. *ποτέ*, 'on any occasion.'

ll. 1107, 8. *ἀλλ' ὥνπερ ἄρχεις ἄρχε*. Cp. Plaut. Trin. 1061 'Emere meliust, quōi imperes.' *τὰ σέμν' ἔπη | κόλαζ' ἐκείνους*, 'use your fine phrases in abuse of them.' *ἔπη* is acc. of the 'inner notion,' the notion residing in the verb; *ἐκείνους* is acc. of the object. Cp. El. 556 *εἰ δέ μ' ὦδ' ἀεὶ λόγους | ἐξήρχε*.

l. 1108. *εἴτε μή σὺ φῆς*. The hypothetical form of the sentence requires *μή*. We should rather expect *εἴτε φῆς εἴτε μή*, and this notion is probably suggested.

l. 1110. *δικαίως*, 'duly,' as custom requires. Cp. Ant. 23 *ξὺν δίκη...δικαίᾳ καὶ νόμῳ κατὰ χθονὸς ἐκρυψε*.

l. 1112. οἱ πόνου πολλοῦ πλέφ. — This seems to refer to such of the chieftains and others as were willing to perform any labour imposed upon them by the Atridae.

l. 1113. Cp. Thuc. I. 9 Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει προὔχων καὶ οὐ τοσοῦτον τοῖς Τυνδάρου ὄρκοις κατειλημμένους τοὺς Ἑλένης μνηστῆρας ἄγων τὸν στόλον ἀγείραι.

l. 1114. ἡξίου τοὺς μηδένας, 'he made no account of men that were naught.' ἡξίου seems used absolutely. With τοὺς μηδένας cp. O. T. 1019 ἐξ ἴσου τῷ μηδενί, Ant. 1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

l. 1115. πλείους .. κήρυκας. This implies that Menelaus had come attended by one herald.

l. 1116. ψόφου may be regarded as a gen. of cause. Cp. O. T. 728 ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις; The construction would also be assisted by the similarity of ἐντραπέσθαι and στραφῆναι.

l. 1117. ὥς ἂν ᾗς οἶός περ εἶ, (1) 'so that you may be such as you really are,' i.e. 'so that you know your real position.' Or (2) ὥς ἂν ᾗς may be taken = 'however much you may be,' etc. (cp. infra l. 1369), i.e. 'however you may be a wonderful potentate—and after all you are only Menelaus.' Others regard ὥς as = ἔως, but this is improbable.

l. 1119. The Chorus assume a judicial position somewhat inconsistent with their character as partizans of Ajax. Yet they acknowledge the justice of Teucer's statement.

l. 1120. ὁ τοξότης. Sophocles is here expressing the feeling of his own times, when 'bowmen' were held in small estimation as compared with the heavy-armed soldier. Throughout the Persae of Aeschylus the contrast is pointed between the (Persian) archers and the (Greek) spearmen (cp. esp. ll. 238, 9).

l. 1123. ψιλός, 'with my bow only.'

l. 1124. 'How valiant is the spirit which thy tongue maintains.' For τρέφει cp. O. T. 374 μᾶς τρέφει πρὸς νυκτός. The emphasis is on γλώσσα.

l. 1126. δίκαια. For the use of the plur. cp. supra l. 887 σχέτλια γάρ, κ.τ.λ. κτείναντα, 'determined on my death,' 'guilty of my death.' In the next line Teucer takes the word in its literal sense. Cp. O. C. 992 εἴ τίς σε .. κτεῖνοι παραστάς. The aor. in this sense is rare.

l. 1128. τῷδε δ' οἶχομαι. Cp. Phil. 1030 καὶ τέθνηχ' ὑμῖν πάλαι.

l. 1129. Do not then dishonour your preservers by interfering with their rights.

l. 1130. ἐγὼ γὰρ ἂν ψέξαιμι; 'Am I likely to disparage?'

l. 1131. οὐκ ἐᾶς is treated as one word, and therefore οὐκ is permitted even after εἰ. But cp. supra l. 1108 εἴτε μὴ σὺ φῆς. There the condition is everything; here εἰ almost = 'when.'

l. 1132. τοὺς .. πολεμίους, sc. οὐκ ἐᾶ τις θάπτειν. The sentiment is

best regarded as general. Menelaus is appealing to ordinary Greek morality.

l. 1133. προύστη, 'came forth' before the rest, or on any striking occasion. Cp. O. T. 790 προύφάνη λέγων.

l. 1135. Teucer accuses Menelaus of interfering with the votes in the decision respecting the arms of Achilles.

l. 1136. The nom. to ἐσφάλη is Ajax, and τόδε is acc. 'That failure he owed to his judges, not to me.' (Or τόδ' ἐσφάλη may go together, 'that failure was due.')

l. 1137. 'Under a fair seeming you could secretly gain many a dishonest advantage.' Cp. Dem. 236, 32 τοῦτο πρῶτον κλέμμα τοῦ Φιλίππου.

l. 1138. τινί. τις is frequent in expressions conveying a threat. Ant. 751 ἤδ' οὖν θανεῖται, καὶ θανούσ' ὀλεῖ τινά.

l. 1141. τοῦτον 'with respect to this man.' τεθάψεται, 'his burial shall be completed.'

l. 1143. τὸ πλεῖν. Cp. O. T. 1417 πάρεστι Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν.

l. 1144. ᾧ. The dative implies possession. Cp. O. T. 735 τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς; For the repetition of ἄν cp. supra l. 1078, but ἐνεῦρες may be right.

l. 1145. χειμῶνος defines κακῶ. Cp. Od. 3. 152 πῆμα κακοῖο, supra l. 1078.

l. 1146. Cp. Plato, Theaet. 191 A τῷ λόγῳ παρέξομεν, ὥς ναυτιῶντες, πατεῖν τε καὶ χρῆσθαι ὅτι ἄν βούληται. The article can be omitted with ναυτίλων, because τῷ θέλοντι means rather 'any one who wishes,' than 'the particular person who wishes.'

l. 1147. καὶ σὲ .. στόμα. These acc. with βοήν following may be regarded as depending in a general way on the whole sentence, or may be compared with αὐτὸν as followed by σῶμα, supra l. 1062.

l. 1148. σμικροῦ νέφους, gen. of the place from which the danger arises. ἐκπνεύσας μέγας are to be taken in close connection.

l. 1151. Elmsley on Eur. Med. 85 shows that οἱ πέλας is the usual expression; but he can hardly be right in rejecting τοῦ πέλας in Thuc. 1. 32.

l. 1155. πημανούμενος, middle for passive.

l. 1156. ἀνολβον, 'doomed to misery,' as the result of his folly; cp. δείλαιος. Cp. supra l. 621 μελέοις Ἀτρείδαις. By a similar transference τλήμων and δύστηνος are used of those whose misery is the result of crime. παρών, 'face to face.'

l. 1158. μὲν ἤνιξάμην; 'Is that a riddle?'

l. 1159. εἰ πύθοιτό τις. These words are in character with Menelaus, who is afraid of opinion. τις perhaps refers to Agamemnon.

l. 1160. 'That a man employed speech in chastisement, when force was in his power.' The subj. *παρῇ* makes the statement general. Cp. supra l. 812 *δε σπείδῃ θανείν*.

l. 1162. *ματαίου* (= who fails of his object) is an answer to the threat of force.

l. 1163. *ἐριδος* is a qualifying gen. with *ἀγών*. Cp. Tr. 20 *ἀγῶνα . . μάχης*, O. T. 634 *στάσιν γλώσσης*.

l. 1165. *ἰδεῖν*, 'provide.' Cp. Hom. Od. 8. 443 *αὐτὸς νῦν ἴδε πῶμα*, Theoc. 15. 2 *δρη δίφρον*, Εὐνοα, *αὐτῇ*.

l. 1166. *βροτοῖς* with *τὸν ἀείμνηστον*. Cp. Tr. 872 *τὸ δῶρον Ἡρακλεῖ τὸ πρόμπιμον*.

l. 1167. *εὐρώεντα*, 'murky.' An Epic word, as *κάπετον* just above. Cp. Od. 10. 512 *Ἀϊδέω δόμον εὐρώεντα*. The Greeks thought with awe rather than horror of the change within the tomb. Teucer anticipates the time when the form of Ajax shall moulder in his grave, but his memory shall still be green. *εὐρώεντα* is the more applicable, as he was simply buried and not burnt nor embalmed. For *καθέξει* cp. Aesch. Ag. 452 *θήκας Ἰλιάδος γῆς εὐμορφοὶ κατέχουσι*.

l. 1170. Cp. Ant. 903 *τὸ σὸν | δέμας περιστέλλουσα τοιάδ' ἄρνυμαι*.

l. 1172. *ἱκέτης*, as a suppliant to the Greeks for his father's burial. Cp. the position of Antigone in O. C. 241 foll.

l. 1175. The offering of hair was sacred to the gods below. See Eur. Alc. 75 *ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν*.

l. 1176. *ἀποσπάσειε*. The optative is used to correspond with the optative of the wish expressed in the next line. Cp. infra l. 1218, where *προσείποιμεν* is due to *γενοίμαν*.

l. 1177. *ἐκπέσοι χθονός*. Persons executed for treason at Athens were denied burial in Attica.

l. 1180. *αὐτόν*. Probably the body, to which the words *κινησάτω* and *προσπεσὼν ἔχου* in the next line refer. For the omission of the genitive after *ἔχου* cp. Hdt. 4. 22 *ὁ κυὼν ἔχεται*.

l. 1182. Cp. O. C. 1368 *αἰδ' ἄνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν*.

l. 1183. *ἔς τ' ἐγὼ μόλω . . τῷδε*, 'till I return, having made preparation for his burial.'

ll. 1184 foll. The meaning of *οὐκ . . ἐᾷ* = 'prevents,' gives to the words *κἂν μηδεὶς ἐᾷ* a positive meaning, 'though all strive to prevent me.' Cp. Phil. 443, 4 *δπου | μηδεὶς ἐφῆ*, 'when all cried, Silence!'

l. 1185. The simple expression would be *τίς ἔσται νεάτος . . ἀριθμός*; which is amplified by changing *ἔσται* into *λήξει*, and *ἔς πότε* is added to suit the new turn of expression—'What will be the last, when will end the number?' etc. *ἔς πότε*, lit. 'against when?' Cp. *ἔς ὧς* Thuc. 8. 23, *ἔς νέωτα*, etc. *πολυπλάγκτων*, 'years of restless toil and wandering.'

l. 1187. *δορυσσοήτων μόχθων*, 'toils with the spear in the field.'

l. 1190. *εὐρώδη* = *εὐροειδῇ*, 'wide to view.' *ἀερώδεα* is a good conjecture.

l. 1191. *ὄνειδος* is in apposition to the sentence; cp. l. 1210 *λυγρὰς μνήματα Τροίας*. The long continuance of the Greeks at Troy is a reproach to them.

l. 1192. *πρότερον*, sc. *ἡ δεῖξαι, κ.τ.λ.*, El. 1131.

l. 1196. *κοινὸν Ἄρη*, 'banded warfare.' Thuc. 1. 10 *ὡς ἀπὸ πάσης τῆς Ἑλλάδος κοινῇ πεμπόμενος*.

l. 1197. 'Alas for toils whence toils were begotten.' The sentiment is apparently general.

l. 1201. *οὐ . . νεῖμεν*. Here also, as in supra l. 1184, the negative expression has a positive force, 'did not give' = 'deprived me of.' *ὀμιλεῖν*, 'that I should be the companion of them.' Cp. *λαύειν* l. 1204.

l. 1203. *δύσμορος*, 'unhappy I.' Cp. O. C. 318 *τάλαινα οὐκ ἔστιν ἄλλη*. Or it may refer to *ἐκεῖνος*.

l. 1204. *λαύειν*, is perhaps used absolutely, as often in Homer, though *τέρψιν* may be repeated with it as cog. acc.

l. 1205. The captive women were taken by the chieftains, as part of the spoil.

l. 1206. *ἀμέριμνος οὕτως*, (1) 'thus uncared for,' 'with no one to solace my loneliness;' but others suggest (2) an active sense, 'without any care of this kind.' The leading thought in the sentence is *Ἔρως*, with which *μέριμνα* is associated here, as in later Greek.

l. 1210. I cannot forget that I am in damp dismal Troy, not in the dry bright climate of Attica, while my hair is wet with dews. *μνήματα*, in apposition to the sentence; cp. supra l. 1191.

l. 1214. *ἀνεῖται*, 'is slackened,' 'removed,' 'fallen.' Cp. *ἀνέδην* (*ἀνεῖται* = *οὐκέτι προτείνεται*, cp. infra l. 1270 *ψυχὴν προτείνων*). This suits the contrast better than 'is devoted to,' 'given up to' a sad fate.

l. 1216. *ἐπέσται* (sc. *τῷ βίῳ*), 'remains for my life,' 'shall be mine,' 'shall rest on me.'

l. 1217. *ἔπεστι*, 'overhangs,' sc. *τοῖς πλείουσιν*. *πόντου* goes with *πρόβλημα*. Observe the unconscious tautology.

l. 1218. *ἄκραν . . πλάκα* describes the edge of the high table-land towards the sea. Cp. Tr. 273 *ἀπ' ἄκρας ἦκε πυργώδους πλακός*. *ὑπό*, 'approaching.' Od. 6. 310.

l. 1222. *προσείποιμεν*. The optative is due to the preceding optative in *γενοίμαν* (cp. Herm. in loc.).

l. 1224. *ἡμῖν*. Cp. O. C. 81 *ἡ βέβηκεν ἡμῖν ὁ ξένος*;

l. 1225. *σκαῖόν*, 'perverse;' cp. infra l. 1272.

l. 1226. *τὰ δεινὰ ῥήματα*. For the article cp. supra l. 312 *τὰ δεινὰ*

ἐπηπείλησ' ἔπη. With the opening of the speech cp. Ant. 441 σὲ δὴ, σὲ τὴν νεύουσας, κ.τ.λ.

l. 1227. ἀνοιμωκτί, *imprune*. Agamemnon means that Teucer must expect to suffer for his insolence now, and implies a reproach to Menelaus for yielding so far. Cp. Ant. 485 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.

l. 1228. ἐκ, and in the next line ἀπο. The first implies a closer relationship than the second.

l. 1230. καὶ ἐπ' (καὶ ἐπ') ἄκρων, i. e. τῶν δακτύλων, 'on tip-toe.' Cp. Dem. c. Pantaen. 981, 25 Νικόβουλος ἐπίφθονός ἐστι, καὶ ταχέως βαδίζει, καὶ μέγα φθέγγεται.

l. 1231. τοῦ μηδέν, sc. ὄντος. Cp. El. 1166 τὴν μηδὲν εἰς τὸ μηδέν. μὴ is preferred with the article and participle as expressing the general notion, especially in relative clauses as here with ὅτε. Cp. supra l. 1114 οὐ γὰρ ἡξίου τοὺς μηδένας.

l. 1233. Ἀχαιῶν, i. e. οὔτε Ἀχαιῶν. Teucer had really said nothing of the kind; still less had he claimed absolute independence for Ajax.

l. 1235 πρὸς δούλων. Cp. Il. 499, 1020. For the plur. cp. l. 734 τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον, Ant. 1057 ἄρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;

l. 1236. πόλου . . ἀνδρός, sc. περὶ or ὑπέρ. Cp. Phil. 439 ἀναξίου μὲν φωτὸς ἐξερήσομαι (sc. περὶ), El. 317 τοῦ κασιγνήτου τί φῆς;

l. 1237. ποῦ βάντος; we might expect ποῖ, but ποῦ is probably intentionally used in order to retain the same sound with both participles.

l. 1238. ὅδε, i. e. Ajax.

l. 1241. πανταχοῦ, 'in all that we do.' ἐκ Τεύκρου, 'by the mouth of Teucer.'

l. 1242. ὑμῖν, you who make up the party of Ajax.

l. 1243. εἵκειν ᾧ, 'to yield in such things as satisfied,' i. e. agree in the decision of. τοῖς πολλοῖσιν . . κριταῖς, 'the majority of the judges.' The word δικάσταις, used by Menelaus supra l. 1136, has too democratic a sound for Agamemnon.

ll. 1244, 5. 'But you who were left behind in the contest are at all times either pelting us with abuse or giving us some secret stab.'

l. 1245. σὺν δόλῳ κεντήσεθ', 'stab us with the help of guile,' i. e. 'in secret.' οἱ λελειμμένοι = ἡσσημένοις in l. 1242, but a more contemptuous word.

l. 1246. τρόπων = ἐπιτηδευμάτων, practices rather than manners; cp. Thuc. 2. 37.

l. 1248. δίκῃ, 'rightfully,' after a regular trial.

l. 1249. τοὺς ὀπισθεν, i. e. Agamemnon is speaking of the trial, but,



like an angry man, talks as if the principle were to be universally applied. Cp. Ant. 484.

l. 1251. The article is omitted with *εὐρύνωτοι*, cp. Thuc. 3. 2 *τῶν τε γὰρ λιμένων τὴν χῶσιν καὶ τειχῶν οἰκοδόμησιν*.

l. 1252. *οἱ φρονούντες εὖ*, 'those who have a right sense of things,' 'men of wisdom.'

l. 1253. Cp. Ant. ll. 477 foll. *σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους ἵππους καταρτυθέντας*.

l. 1255. *τοῦτ' .. τὸ φάρμακον*, 'this remedy,' i. e. the whip.

l. 1257. *ἀνδρός*. For the gen. cp. supra l. 1236 note.

l. 1259. 'Learning what you are by birth.' For *φύσιν*, 'by birth,' cp. infra l. 1301 *ἣ φύσει μὲν ἦν, κ.τ.λ.*

l. 1262. 'While you are speaking I shall not understand.' *σοῦ λέγοντος* is a gen. absolute. *ἔτι* implies 'when you begin to speak, however perfectly I may understand another.'

l. 1263. *τὴν βάρβαρον .. γλῶσσαν*. Hesione, the mother of Teucer, was not a Greek.

l. 1266. *ὥς ταχεῖά τις*. These words seem to mean, 'with what a degree of swiftness,' 'in what a swift manner.' This use of *τις*, modifying the adjective, is rare with finite verbs, although it is common with *εἰμί*. See Plato, Gorg. 522 D, Prot. 340 D, Phaedr. 230 C. In many such places *πως* might be substituted. Here it is used either (1) with the supplementary predicate; or (2) there is an ellipse of *οὔσα*.

l. 1268. *ἐπὶ σμικρῶν λόγων*, 'in matters of small moment,' 'in slight considerations.' Cp. Dem. De Cor. 228 *ἦν εὐνοίαν ἐνδέδειχθ' ἐπὶ πολλῶν ἀγώνων τῶν πρότερον*.

l. 1269. *οὗ* with *προτείναν*, 'whom shielding with your life;' cp. Il. 9. 322 *αἶν ἐμήν ψυχὴν παραβαλλόμενος πολεμίζειν*.

l. 1271. *ἐρριμμένα*, cp. Aesch. Eum. 215 *Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ*.

l. 1273. 'Have you no memory at all of the time?' For *οὐδὲν* cp. O. T. 1401 *ἀρά μου μέμνησθέ τι*.

l. 1274. *ἐρκέων*, the gen. is due to the idea of being 'shut within' a given space, as if *ἐντος* were repeated from *ἐγκεκλημένους*. According to Homer the rescue of the Greeks is due to Patroclus not to Ajax. Sophocles may have designedly followed another tradition as about Hector's death. cp. supra l. 1030; and in any case Ajax was the 'bulwark' of the Greeks in the absence of Achilles. See Il. 14. 402 foll.

l. 1275. *δορός*, as in supra l. 963 *ἐν χρεῖα δορός*.

l. 1276. *ἀμφί*. Cp. Hom. Il. 12. 175 *ἀμφὶ πύλῃσι μάχεσθαι*.

l. 1277. *ἀκροισιν ἤδη ναυτικοῖς ἰδωλίοις*. It appears from Hdt. 1. 24 (Arion) that the word *ἰδώλια* was specially applied to some place at the stern, a sort of rudimentary quarter-deck where passengers sat (Eur. Hel.

1571), and under which goods were stowed away. Hence it may mean simply 'already touching or threatening the stern,' (blazing close upon the stern). Hector in the Iliad takes hold *πρύμνης νεὸς* to fire it. (Il. 15. 705, 717.) Cp. Hdt. 6. 114.

l. 1278. The repetition of *ναυτικὰ* seems to imply that resistance for the camp was at an end; they were fighting for the means of departure.

l. 1281. The reference is to supra l. 1237. *συμβῆναι ποδί*, 'set foot by thine,' or as others, 'joined in battle with the enemy.' In either case Teucer exaggerates the meaning of Agamemnon.

l. 1282. *ὑμῖν*, 'towards you,' = *erga vos*.

l. 1284. He had offered himself unbidden before the lot was thrown, Il. 7. 164.

l. 1285. This is said to be a reference to the allotment of the Peloponnesus among the sons of Heracles. Cresphontes threw a lump of earth into the urn; this crumbled when the lots were taken, and thus was left the last in the urn. *δραπέτην*, 'shirking.' Teucer hints that some of the chiefs may have used this device.

l. 1287. *κυνῆς*, gen. of place whence, cp. El. 78. *ἄλμα κουφιεῖν*, cognate acc., or rather *κουφιεῖν* is the cognate verb = *ἄλμα κοῦφον ποιεῖν*. Cp. El. 406 *τυμβεῦσαι χοάς*, i. e. *χοάς ἐπιτυμβίους ποιεῖν*.

l. 1290. *καὶ* *θροεῖς*. The *καὶ* is due to the interrogator asking for additional information, cp. supra l. 462.

l. 1292. *ἀρχαῖον*, 'at first,' 'in his origin.' The word is in part a predicate. Cp. Ant. 593 *ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι*, κ.τ.λ., and note.

l. 1293. *αὖ* = 'in the next generation.' *δυσσεβέστατον* is best taken with *δειπνον*, cp. the rhythm of supra l. 315 *τοῦξεργασμένον | ἔλεξα*, κ.τ.λ.

l. 1295. Aerope is meant. Sophocles here seems to follow the same story as Euripides, who (in his *Κρήσσαι*) tells that her father Catreus gave Aerope to Nauplius to be drowned, but he betrothed her to Plisthenes instead; l. 1297 therefore expresses the *intention* of Catreus.

l. 1297. *διαφθοράν*, 'to be destroyed by.' Cp. O. T. 1248 *τὴν δὲ τίκτουςαν λίποι | τοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν*.

l. 1298. *τοιῷδε*. The description is to follow.

l. 1299. *ὅς ἐκ πατρὸς μὲν*. We should expect *ἐκ μητρὸς δὲ* to follow, but this is absorbed into the relative sentence, *ὅστις*, κ.τ.λ.

l. 1302. *Λαομέδοντος*, sc. *θυγατήρ*.

l. 1304. *ἐξ ἀριστέων δυοῖν*, 'from princes on both sides.' (*ἀριστεύς*.)

l. 1305. *ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος*, (1) 'bring shame upon my race (Ajax),' i. e. by my own birth, cp. supra l. 1260, or (2) 'let shame come to my kin.' Cp. Aesch. S. c. T. 546.

l. 1307. οὐδ' ἐπαισχύνει λέγων, 'and art not ashamed to say it.' He was not content with the ἔργον ἀναυδον (supra l. 947). Teucer identifies Agamemnon with Menelaus, who had been his spokesman supra l. 1062-4.

l. 1308. βαλεῖτέ που, 'cast him out anywhere' without burial. Cp. l. 1333.

l. 1309. χῆμας τρεῖς, Teucer, Tecmessa, and Eurysakes. (Not Teucer, Agamemnon, and Menelaus).

l. 1311. προδήλως, 'publicly,' dying in conflict with the chieftains; the death of Teucer would be a matter of public fame.

ll. 1311, 12. 'Thy wife, or shall I say, thy brother's?' Teucer speaks with contemptuous indifference of the woman belonging to the Atridae. Cp. ll. 9. 327 δάρων ἔνεκα σφετεράων.

l. 1313. τοῦμόν. Cp. O. T. 627 ἀλλ' ἐξ ἴσου δεῖ κάμόν.

l. 1315. ἐν ἡμοῖ θρασύς. Cp. supra l. 1092.

l. 1317. ξυνάψων ἀλλὰ συλλύσων. Cp. Ant. 40 λύουσ' ἂν ἡ 'φάππουσα. Here also the words have an immediate reference to the situation, for ξυνάψων means 'to begin a fray.' Cp. Homer's expression in regard to Arete, Od. 7. 74 οἷσιν τ' εὖ φρονέησι καὶ ἀνδράσι νείκεα λύει.

l. 1319. βοήν. For the acc. (Attic) cp. supra l. 136 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω. ἐπ' ἀλκίμῳ νεκρῷ. These words strike the key-note of the line of action taken by Ulysses.

l. 1320. Agamemnon begins with an excuse conveyed in γάρ.

l. 1323. συμβαλεῖν, 'to cast' to meet the weapon of his enemy.

l. 1325. βλάβην ἔχειν, sc. σε (subj).

l. 1328. ἔξεστιν οὖν, sc. μοι. φίλῳ is to be taken (1) as making up part of the predicate with συνηρεεῖν. 'May I speak truth to my friend and aid thee (in counsel) as heretofore?' Or (2), after ἔξεστιν, 'Is it allowed to your friend?' which seems to agree better with what follows.

l. 1330. I.e. if it were not possible for you to speak your mind and continue friendly.

l. 1333. μὴ τλῆς, 'Do not harden your heart,' etc.

l. 1334. ἡ βία, 'the spirit of violence,' i.e. of despotic government. Aesch. Ag. 385 δ τάλαινα πειθώ.

l. 1339. οὐκ ἀντατιμάσαιμ' ἂν, 'would not so far dishonour him in return.'

l. 1340. ἔνα with ἀριστον. 'In him the bravest of the brave Argive host.' Cp. Aesch. Pers. 327 εἷς ἀνὴρ πλείστον πόνον | ἐχθροῖς παρασχάν. Observe the aorist, 'I have seen none so noble.'

l. 1342. ἀτιμάζοντο. The rebuke is softened by using the passive voice.

l. 1343. οὐ γάρ τι τοῦτον, 'not him by any means.' The conduct of

Agamemnon will not injure Ajax, but the divine law, and even to hurt Ajax now is unworthy.

ll. 1344, 5. *ἄνδρα . . τὸν ἐσθλόν*, refers to Ajax, and is so echoed by Agamemnon, l. 1352.

l. 1348. 'Ought you not to trample on a dead foeman?' Not only to slay, but to insult the slain.

l. 1350. It is not easy to preserve royal power and yet pay respect to laws which require us to spare a dead enemy. There is an implied sneer at *εὐσέβεια* as something good only for the mass. Cp. Ant. 780 *πόνος περισσός ἐστι τῶν Ἀιδῶν σέβειν*.

l. 1353. Your power is established by listening to the voice of friends. For the gen. *φίλων* with *νικώμενος* cp. supra l. 807.

l. 1357. 'Nobleness prevails with me far more than enmity.' The article is added with the abstract. The gen. *τῆς ἐχθρας* is difficult, it may be explained from the notion of comparison implied in *νικᾷ* = 'is superior to,' *κρείσσων ἐστι παρ' ἐμοί*. Wolff conjectures *τὰ τῆς ἐχθρᾶς*.

l. 1358. *τοιοῖδε*, i.e. those who let nobility outweigh enmity. For *φῶτες . . βροτῶν* cp. O. C. 281 *φωτὸς ἀνοσίου βροτῶν*.

l. 1359. Cp. O. C. 615 *τὰ τερπνὰ πικρὰ γίγνεται καὶ θις φίλα*. The meaning is that such an estrangement as that between Ajax and Agamemnon was of too common occurrence to be treated in an exceptional way. By saying this Ulysses also tries to call up an image of their former friendship in the heart of Agamemnon, and to remind him that other estrangements may follow.

l. 1360. *ἐπαινεῖς*, 'advise,' 'approve of,' Ant. 1102.

l. 1362. *δαλούς*, as appearing to yield to Teucer's threats. For *τῇδε θήμερα*, cp. supra l. 756.

l. 1363. *μὲν οὖν*, as often, corrects the preceding statement.

l. 1365. *καὶ γὰρ αὐτός*. The meaning is not, 'I shall one day need a grave,' but 'that is the course I intend to pursue.' Cp. O. C. 641 *τῇδε γὰρ ξυνοίσομαι*. This alone is in keeping with the immediate context. Otherwise the taunt in l. 1365 would have no sting. And however Ulysses may be himself impressed (cp. supra ll. 121 foll.) he is not likely to use a sentimental argument in trying to persuade Agamemnon. It must be remembered that, while Agamemnon was general-in-chief, Ulysses had the most influential voice in the council.

l. 1366. *ὁμοία* is supplem. pred. used adv. Others punctuate *ἢ πάνθ' ὁμοία πᾶς ἀνὴρ αὐτῷ πονεῖ*. And some interpret, 'each is true to his character in what he does.' But this is pointless. Agamemnon means, 'I see, you do not wish to bear the odium (of favouring his burial) alone. That is why you try to persuade me.' For the n. pl. cp. supra l. 1039 *ἐκείνα*. Ulysses quietly accepts the reproach, because explanation would be useless.

l. 1369. ὥς ἂν ποιήσῃς, 'however you may do it,' i.e. 'whether you do it yourself or give others permission, your kindness will be equally acknowledged.' Cp. supra l. 1117 ὥς ἂν ᾗς, κ.τ.λ., O. C. 1361 ὥσπερ ἂν ζῶ, σοῦ φονέως μεμνημένος.

l. 1371. σοὶ μὲν. Cp. l. 1. τῆσδε καί, κ.τ.λ. Cp. O. T. 763. The concession is made merely out of consideration for Ulysses.

l. 1372. Observe that Ajax is not ἐκεῖ (in Agamemnon's mind) till he is buried. Cp. Il. 23. 137 ἔταρον γὰρ ἀμύμονα πέμπ' Αἰδόςδε.

l. 1373. χρῆς, i.e. χρήσεις. Cp. El. 606, Ant. 887 εἴτε χρῆ θανεῖν and note.

l. 1375. τοιοῦτον ὄντα, 'after showing yourself to be such as we have seen.'

l. 1376. ἀγγέλλομαι, 'declare to,' 'assure.' The middle verb implies that the announcement, and also the thing promised, come from himself. Cp. O. T. 148 ὣν δδ' ἐξαγγέλλεται. τὰπὸ τοῦδε, 'henceforth.'

l. 1380. πονεῖν, 'to take pains in burial;' cp. supra l. 1165, infra l. 1415 τῷδ' ἀνδρὶ πονῶν.

l. 1382. λόγους, 'in respect of what you say,' i.e. though I cannot give it effect in deed; cp. Ant. 691 λόγοις τοιούτοις, οἷς σὺ μὴ τέρψῃ κλύων. There is no explicit antithesis, but the word prepares the way for ll. 1393 foll. ἔψευσας ἐλπίδος. Cp. O. T. 1432 ἐλπίδος μ' ἀπέσπασας.

l. 1384. χερσίν, 'with help of the hand.' παρῶν gives dramatic effect, as supra l. 1156. There is the same distinction between *putting to the hand* and assisting in other ways in Tr. 1214 δσον γ' ἂν αὐτὸς μὴ ποτιψάων χεροῖν. Ulysses is not forbidden to help in the accessories but only in the immediate rites, lest his presence should offend the dead.

l. 1386. ἐπιβρόντητος. Cp. supra l. 103 τούπιτριπτον.

l. 1389. Ὀλύμπου τοῦδε, 'in this heaven above us.' Cp. Ant. 758 ἄλλ' οὐ, τόνδ' Ὀλυμπον, κ.τ.λ. The gen. is to be taken in a partly locative sense with πρεσβεύων.

l. 1392. λῶβαις. The plur. is concrete, 'a deed of wrong and outrage.' Cp. El. 485 ἃ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις. Cp. supra ll. 46, 561.

l. 1394. τάφου. Teucer will not allow Ulysses to take part in the actual burial, for this might be offensive to Ajax, whose spirit may be supposed to retain his angry feelings (cp. Hom. Od. 11. 542 foll.), but in any more general rites instituted in order to do honour to Ajax, he is welcome to assist (τὰ δ' ἄλλα καὶ σύμπρασσε), and to bring any one whom he chooses as a helper.

l. 1398. τὰ δ' ἄλλα πάντα, i.e. all things intimately connected with the burial, and preparation of the mound, the inscription, etc. Cp. Thuc. 2. 35 ὅσα περὶ τὸν τάφον δημοσίῳ παρασκευασθέντα ὀράτε.

l. 1399. καθ' ἡμᾶς, 'in our judgment.'

l. 1400. ἤθελεν, sc. συνθάπτειν.

l. 1401. ἐπαινέσας is more than αἰνέσας: 'commending' rather than 'acquiescing in,' 'giving hearty approval to your decision.'

l. 1402. πολὺς .. χρόνος. Much time has been taken up in the altercations with Menelaus and Agamemnon. Some are to prepare the grave (cp. supra l. 1165), others to warm water for lustral purposes, others to fetch the body-armour from the tent. The shield is not included owing to the instructions in ll. 574-577, which must be supposed to have been communicated to Teucer.

l. 1404. 'And some place upon the fire a lofty tripod conveniently for holy lustrations.' τοί, Epic for οἱ. Some to avoid this have read τὸν δέ: thus making two divisions οἱ μὲν .. μία δέ, κ.τ.λ. But such a limitation as μία, κ.τ.λ., is better as applied to a *third* troop. Nor is any definite cauldron spoken of.

l. 1405. λουτρῶν, gen. with ἐπίκαιρον. ἀμφίπυρον, pred. with θέσθε.

l. 1409. πατρὸς with πλευράς.

l. 1410. φιλότῃ is adverbial = 'lovingly.'

l. 1411. There is some difficulty in supposing that after πολὺς ἐκτέταται χρόνος, the blood is still gushing as above l. 918, but black gore may still be oozing from the wound, and either (1) this may be stopped by lifting the side, or (2) it may be a reason for care in lifting him (φιλότῃ θιγάν). φουσῶσι because the veins were believed to be air vessels. ἄνω = 'forth to the light.' This action is preparatory to washing the corpse.

l. 1412. μέλαν μένος, 'the dark life-blood.' Cp. Aesch. Ag. 1037; also πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος ib. 1067.

l. 1413. φίλος with παρεῖναι, (ὅστις ἀνὴρ φησὶ παρεῖναι φίλος.)

l. 1415. τῷδ' ἀνδρί, for the dat. cp. supra l. 1366.

l. 1417. If we retain the line we may (1) supply πονήσας from πονῶν: 'And for no better than Ajax, when he was Ajax, has he laboured among men.' Or (2) we must suppose a stronger case of the attraction noticed in εἴπερ τινὸς supra l. 488, and then the meaning is, 'in all ways good—none better heretofore, than Ajax when he lived, I mean.' ὅτ' ἦν ποτὲ is a good emendation.

l. 1418. The remarks of the Chorus are excited by the change in the fortunes of Ajax, and in a less degree by the change in the temper of Ulysses. The peace and harmony of this moment take them by surprise.

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